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ABSTRACT

This manual attempts to establish a hierarchy or sequence within the study of syntax. It is to serve as a textbook, and has as its aim the discussion and explanation of the structure of the correct "properly formatted" sentence. The approach is to begin with "text" and gradually work down. This tendency to begin syntactic research with the global unit and only gradually break it up into its component parts is gaining ground. The sentence taken in isolation is considered to be syntactically meaningless; only in larger stretches of discourse does the sentence display and develop its purport. The division of discourse into paragraphs in writing and into supra-phrasal unities in speaking is considered indispensable. The manual is divided into three parts: (1) "The Linguistics of the Text"; (2) "The Principal Parts of the Sentence"; and (3) "The Syntax of the Word-Combination." Two appendices are included: (1) "On the Application of Information Theory to the Language-Speech Dichotomy," and (2) "Some Recent Approaches to Syntax in England and America." (CFM)

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AN OUTLINE OF ENGLISH SYNTAX

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EDUCATION

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FOREWORD

Among the different aspects of language study syntax occupies a special place. It has always been assumed that, in contrast with phonology and morphology, the place of syntax within the system of linguistic disciplines is by no means easy to define. The innumerable actual speech events hardly lend themselves to analysis in purely linguistic terms; different logical, psychological, folk-taxonomic, anthropological and other factors always play a very important role in the fashioning of the final product.

This too is the reason why the number of different syntactic approaches and different syntactic theories is so great and why people have repeatedly found it difficult to single out and define its fundamental categories.

It follows from what has just been said that when setting out to provide a manual (even in the form of 'an outline' of syntax) the authors were bound to adhere as closely as possible to an already existing syntactic theory. The theory the present discussion is based on is the one which regards syntax as the dialectical unity of colligation and collocation[1].

Further research has shown, however, that investigation of colligation and collocation, although extremely important, is by no means exhaustive in the sense that it fails to take into account the actual enunciation, the factual prosody of speech events. This is the reason why in a later manual[2] the prosodic organization of speech was fully appreciated and a serious

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attempt was made to present to the learner tonetically transcribed texts, which could be read (or reproduced) in accordance with what really happens when people are speaking. It is claimed that the so-called 'orthographic' texts present a mere skeleton, a kind of shorthand to be decoded by the speaker (or reader).

What, then, does the present "Outline of Syntax" add to what has already been expounded and explained in the above mentioned publications? (see notes 1 and 2). The authors have tried to establish a certain hierarchy, a certain sequence or succession between the different aspects of this branch of linguistic science. For years and years one of the most difficult questions has been the question of what comes first. On the one hand, it has been more or less common practice until comparatively recently to think of syntax primarily in terms of ultimate units, i.e. to begin with the w o r d, because the word is obviously the ultimate unit of syntactic analysis. It has also been believed proper to begin with the s e n t e n c e and then proceed both ways, from the sentence down to the ultimate syntactic unit, or the word, on the one hand, and from the sentence upwards - up to discourse analysis and, ultimately, even larger chunks of speech, considered as g'obal units.

We have never yet tried in our department to begin with what is now loosely described as 'text' (in connection with the new concept of 'textlinguistics') and work gradually down. We are now setting out to do it for the first time. It should be observed that the tendency to begin syntactic research with the global

unit,and only gradually break it up into its component parts, is steadily gaining ground.

We assume that what a student of syntax is naturally confronted with is larger stretches of linguistic activity (meterial). A sentence, taken in isolation, is syntactically meaningless: it has no purport, which, as we have repeatedly stressed before, is basically different from the meaning of lexical units or other non-communicative entities. Only in these larger stretches of discourse does the sentence really and fully display and develop its purport. In accordance with what has been expounded above, we begin with the supra-phrasal unity, then proceed to the sentence and we wind up PartI by repeating some of the basic principles on which the understanding of syntax as the dialectical unity of colligation and collocation is based.

There is, probably, one question that could be asked in connection with Part II of the present book - are we really justified in confining ourselves only to 'properly formatted' sentences, to only one kind, one variety of speech, and not concerning ourselves with 'deviant' or 'incomplete' syntactic structures? It will not be at all difficult to find justification for the final decisions if we take into consideration that our readers are students of English and what we are working on is not a theoretical study of all kinds of syntactic approaches. The aim of this manual is to serve as a text-book, as materials actually used in class. Our aim, therefore, was discussing and explaining the structure of the correct, the proper, the 'properly formatted' sentence.

Part III deals with the word-combination. It has been repeatedly pointed out that this is a term - a concept, a line of approach - which was suggested and elaborated in Soviet linguistics. It is sometimes referred to as 'Minor' Syntax. We regard the word-combination as a 'non-communicative' unit, in contrast to those discussed in Part II, which are parts of the s e n t e n c e as a c o m m u n i c a t i v e syntactic whole.

The supra-phrasal unity remains an interesting ontologic and heuristic problem because we still find no conclusive answers to the simplest basic questions: does it really exist? What holds it together? Is it the same in printed texts and oral speech? Is it a syntactic or a lexical-stylistic unit? We are, therefore, reprinting Olga Akhmanova's report to the 11th Congress of Linguists[3], where an attempt was made to present the outstanding issues in a concise, succint form.

The reason why so little progress has so far been made in the field in question is that syntactic studies have not yet emancipated themselves: they are still bound, hand and foot, by the conventions and restrictions of theoretical logic, and, worse still, by the emerging tenets of general semiotics. As time went on, it became increasingly difficult to understand where the syntax of natural languages really comes in. We were swamped with bizarre would-be 'sentences', whose form is, most of the time, extrapolated from the terms and relationships of theoretical logic, and whose content rests on imaginary 'kernel' units.

In the last two sentences the verbs were used in the past tense because 'formalization' is now losing its magic power: it can no longer work as a spell to charm linguists away from their natural object. People are beginning to realize that the idea of 'deep structures' and their 'surface realizations' has very little to do with the syntax of natural human languages, syntax as the branch of linguistics (not logic or semiotics), which is concerned with the actual syntagmatic organization of speech ('učenije o postrojenii reči').

What has just been propounded with some warmth should not be understood as an attempt to put a veto on logical analysis of semantics of propositions and relations between them, but only to draw a distinction between the different branches of knowledge. We think that studies of this kind have got nothing to do with our subject. It goes without saying that we have no objection to somebody stating, for instance, that by conversion of actants the logical character of propositions is changed - "pianists play pianos" (sic!) is analytical, while "pianos are played by pianists" is synthetical. But we have no use for statements of this kind. Neither are we concerned with 'linguistic folklore' - the queer anecdotal sentences which fill so many of would-be'linguistic' papers, with their ingenious operations based on the "most unsubtle view of meaning identity"[4].

The higher the 'level', the more difficult it becomes to keep the 'adjacent' disciplines clearly apart. At a certain point one begins to wonder whether it is at all feasible. 'Hypersyntax', 'Textlinguistik', 'discourse analysis' - what do these terms

really mean? Is it still part of 'linguistics' or is it a branch of philology? In the Retrospect to Roman Jakobson's Selected Writings we read about " ... the developing studies in the make-up of multisentencial utterances and dialogues. The philological hermeneutics of entire texts enters gradually into the orbit of linguistics; the chasm between the two sciences - linguistics and philology - signalled in the Cours becomes obliterated"[5].

Saussure has been held responsible not only for the severance of linguistics and philology, but also for setting up a new science - general semiology or semiotics with language as the most important of the various sign-systems under its sway. The linguist's task consists in discovering what it is that distinguishes language from the rest of the 'faits sémiologiques'. To the great public, language is merely a 'nomenclature'; the psychologist concerns himself with the individual implementation of the sign ('le mécanisme du signe chez l'individu'; but there is also the social aspect of language). All these, however, must be laid off while the linguistician concentrates on those characteristics which language shares with the rest of semiotic systems.

What, then, within the natural human languages can be regarded as amenable to the methods of general semiology? In Saussure's list we find writing, the alphabet of deaf-mutes, symbolic rites, forms of politeness, and military signals. After Hjelmslev traffic lights became a welcome addition. There is also the tradition of numismatology and heraldry. It is also believed that a general inventory and classification of semiotic objects can be made. Also there is some hope of finding a method by which to assign each of the 'sign

systems' a place in the general cultural build-up of the human society. If language is merely one of the numerous semiotic systems, is it similar to the traffic lights or painting, for example? If we say that it is "the most important one", what exactly do we mean? In other words, before the contrary is proved, we must go on thinking that linguistics and semiotics are t w o different disciplines, because both the subjects and their methods are not the same. But they converge on the hypersyntactic level.

Now let us return to the questions we formulated at the beginning. Does the supra-phrasal unity really exist? It certainly does, for in the flow of speech it is neatly marked off by a low terminal fall plus a three-unit pause. What holds it together? The last terminal contour being so much more 'terminal' than all the medial ones, with different concomitant devices, such as deictic words, alternation of verbal categories, special syntactic arrangements, etc. There is also every reason to believe that the beginning of the next paragraph is louder than the end of the preceding one, with increased range and slower tempo at the outset. Most important for 'Texttheorie', 'Organization of the Text',etc. have been the now flourishing studies of Functional Sentence Perspective - to mention only, for example, Wolfgang Dressler's and František Daneš's contributions to the Mariánské Lázne (Marienbad) Symposium in October 1970[6]. In the printed text a supra-phrasal unity is marked off by indented lines and is called a 'paragraph'.

Now this is where complications begin to set in. When a written text is formatted on the level of sentences, this or that particular 'format' is usually suggested by the previous grammatical knowledge the user of writing has received at school: the uneducated illiterate person makes a hash of it even at sentence level. When it is formatted on the level of paragraphs, how is this done? Nobody has ever tried to teach it - either at school or University. There are no manuals to teach us the rules... At the same time we are keenly aware of the fact that the division of discourse into paragraphs in writing, and into supra-phrasal unities in speaking, is indispensable.

Olga AKHMANOVA
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N o t e s

[1] See Akhmanova et al. (1969).

[2] Syntax ... (1972).

[3] See Preprints ... (1970).

[4] Chafe (1971,p.11).

[5] Jakobson (1971,p.720).

[6] Dressler (1970), Daneš (1970).

P A R T I

THE LINGUISTICS OF THE TEXT[1]

It has now become abundantly clear that syntactic studies begin with 'discourse'. Syntax is, generally speaking, what is now often described as 'textlinguistics'[2]. It is primarily concerned with intersentential relationships and connections within a supra-phrasal unity[3], which possesses a specific syntactic and semantic organization and functions as a communicative whole. Only by gradually working one's way down does one arrive at a proper understanding of both the sentence and the word-combination.

The most important category of discourse analysis is Functional Sentence Perspective (FSP)[4], which is concerned with the communicative function of the components of utterances in the context of a given situation. In studying FSP we are confronted with the question: how is the sentence oriented with regard to the speech situation, how is it organized from the point of view of 'perspective'?

The main categories of FSP are the t h e m e and the r h e m e, the theme being that which is 'given' by the context of situation, chosen as the initial or starting point, the rheme being the most dynamic part of the sentence or the supra-phrasal unity, assumed to convey the most important part of information. FSP is, therefore, concerned with the mutual

arrangement of the theme and the rheme (the theme-rheme relationship).

In speech every sentence points to a speech situation. One of the gravest faults of transformational grammar, for example, is that it confines itself to an analysis of isolated, made up sentences, which have nothing to do with the actual facts of speech.

Speech always presupposes an audience. In any speech event there are always two parties: the speaker (or the writer) and the listener (or the reader). Before anything is communicated a certain phatic[5] preparation must take place: the attention of the listener must be drawn to the speaker. The speaker is always concerned with the effect his linguistic activity is going to produce and the impact it is going to make on the audience.

Communication becomes effective if the speaker assumes that something is already known to the listener and organizes his speech in such a way as to make it clear which elements of the utterance convey the new piece of information. A sentence is, therefore, divided into two parts: 1) the part that expresses something that is assumed to be already known both to the listener and the speaker, and 2) the part that contains information proper. These two parts of a speech event are called the t h e m e and the r h e m e respectively. Thus, for example, in: " We live in Moscow. Moscow is a large city ", "we"

is the theme. It is the starting point of the communication, something that is given by the situation. "In Moscow" is the rheme. It expresses the information that is conveyed to the listener (reader). In the second sentence "Moscow" becomes the theme, while the new piece of information is expressed by "a large city".

The theme is, as it were, 'backwardlooking', it has a retrospective connection with the elements that follow[6]. That is why themes are often connected with the rheme of the preceding sentence or sentences within a supra-phrasal unity. Thus, for instance:

> Soames raised the corner of his lip in a smile and looked across at Bossiney.← The architect was grinning behind the fumes of his cigarette (J.Galsworthy).

The difference between the theme and the rheme can also be expressed in terms of varying degrees of dynamism. The theme does not develop the communication and, therefore, possesses little communicative dynamism. The rheme, on the other hand, is highly dynamic; by adding something new to the communication it 'pushes it forward' and develops it.

There is no direct connection between the T-R arrangement of the utterance and its grammatical division. In different utterances the components of the FSP will coincide with different sentence-parts. The variants are motivated by their contextual dependence. Thus, for example, the sentence "Mary is going to London tomorrow" can have several patterns of T-R arrange-

ment according to the context of the situation. The concrete situation in each case may be elicited by means of a hypothetical question. If, for example, the sentence is taken as an answer to the question: "When is Mary going to London?", then the rheme will be "tomorrow", the rest of the sentence elements constituting an extended theme:

$$\underset{T}{\text{Mary is going to London}} \quad \underset{R}{\text{tomorrow}}$$

If the question is "Where is Mary going tomorrow?", the rheme will be "to London":

$$\underset{T}{\text{Mary is going}} \quad \underset{R}{\text{to London}} \quad \underset{T}{\text{tomorrow}}$$

The other possibilities are:

$$\underset{T}{\text{Mary}} \quad \underset{R}{\text{is going to London tomorrow}} .$$

(the underlying question being "What is Mary doing tomorrow?")

and $$\underset{R}{\text{Mary}} \quad \underset{T}{\text{is going to London tomorrow}}$$

(the hypothetical question being "Who is going to London tomorrow?").

What are the linguistic means used by the speaker to express Functional Sentence Perspective?

A certain role in signalling the T-R arrangement of the utterance is played by Syntactic Order. It is generally believed that in neutral, non-emphatic style the theme usually precedes the rheme, so that the communicative dynamism increases towards

the end of the sentence. This role of Syntactic Order can be understood from the following examples:

(1) In the centre of the room under the chandelier as became a host stood Old Jolion himself (J.Galsworthy)

(2) On the grass behind her, lying between two pillows, was the boy (K.Mansfield).

By placing the subject at the end the author makes it the rheme, the most important part of the communication, conveying information proper. A change in Syntactic Order will bring about a change in FSP. Cf.:

(1) Old Jolion stood in the centre of the room

(2) The boy was on the grass behind her,etc., where the subject would be the theme of the sentence and the adverbial modifier its rheme. Recent investigations[7] have shown, however, that the role of Order in signalling FSP has been overrated. It has been proved that in the works of experienced writers the R-T pattern is no less common than the T-R pattern. In the works of inexperienced writers, on the contrary, the ratio of sentences constructed according to the T-R pattern, as against the R-T pattern, is comparatively high (about 70-90%).

The role of Order in expressing FSP varies in different languages. Syntactic Order is used more freely to signal FSP in languages with 'free' order (such as the Slavic languages) than in languages with 'fixed' order (such as English or French), where the grammatical function of Syntactic Order

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does not permit the rearrangement of the sentence according to the needs of the situation. Languages of the latter type use other linguistic means to make up for the role of Order, i.e.prosodic means, articles, special constructions,etc.Let us compare some Russian sentences with their English equivalents:

(1) a) Рядом с деревней была река
T R

b) Река была рядом с деревней
T R

a) There was a river near the village
R T

b) The river was near the village
T R

(2) a) Мальчик вошел в комнату
T R

b) В комнату вошел мальчик
T R

a) The boy entered the room
T R

b) A boy entered the room
R T

In Russian sentences a change in the role of the sentence elements as parts of FSP is achieved by means of Syntactic Order: the 'podlež̆ašče jesť' (see below,pp.44-45) of the sentence,i.e.the words река and мальчик are the theme when they stand at the beginning of the sentence and the rheme when they stand at the end. In English the difference between tha

theme and rheme is expressed with the help of the phraseme t h e r e i s in (1) and by means of articles in (2).

An important role in the expression of FSP is played by suprasegmental (prosodic) means, such as variations in pitch, loudness and pausation. The rheme is generally associated with the nucleus, i.e. with the most prominent element bearing the kinetic tone of the final intonation group. In Russian (as in other Slavic languages) in non-emphatic sentences the nucleus normally coincides with the last stress-unit of the tone group. In English the nucleus can often be placed on a non-terminal stress element.

Cf.: R. Около деревни была река[8]

E. There was a \river near the ,village

There was a bitter \taste in the ,air

In English the position of the nucleus in the intonation group can, therefore, manifest a shift in the T-R arrangement. Thus, for instance, in:

They 'met 'Mary at the \station

and

They 'met \Mary at the ,station

with the position of the nucleus as indicated by \ we have a different T-R pattern, the rhemes of the sentence being "at the station" and "Mary" respectively.

Cf. also (1) "He 'disappeared \suddenly", where the most dynamic element is "suddenly", and (2) "He 'disappeared ,suddenly" with "disappeared" as the most dynamic element.

Some more examples:

(1) a) =I ˈdon't \want to ˌstay ˌhere.= (but I have to)

b) I ˌdon't want to \stay ˌhere. (if you are away)

(2) a) The elephant and the monkey came to the river.

="I'm not afraid to ˌswim across a ˌswift \river",

ˌsaid the \elephant.=

b) =I'm ˈnot afraid to swim across a swift \river=

(but I'm afraid to climb a high mountain)[9]

In English the position of the nucleus can, therefore, serve as a formal linguistic device to compensate for the role of Syntactic Order in signalling FSP in non-emphatic utterances.

Pausation is also used to signal FSP. Pauses of different length can mark off the borderline between the thematic and the rhematic elements of the utterance. For example:

(1) =She leaned forward — eagerly.=

(2) =The bell rang again, more insistently.=

(3) =The bell + rang again.=

(4) =In the centre of the room, stood the host.=

(5) =There were doors + all round the hall.=

Another suprasegmental phenomenon used to express the T-R relationship is Pitch or Tone. A rising pitch contour with the syntactic meaning of non-finality can manifest the theme of the sentence, with a fall to signal the rheme. Thus, in the above examples:

R

I'm not afraid to swim across a swift river

and

T

I'm not afraid to swim across a swift river

the different role of "I'm not afraid" in FSP is associated

with a difference in the pitch contour (fall vs. rise).

Compare also the following sentences:

(1) Please wire if I am to come

(2) Please wire if I am to come

In sentence (1) the rheme coincides with the element "if I am to come" and the theme with "Please wire". The sentence can be apprehended as an answer to the question: "What must I wire about?" It can be translated into Russian as [illegible]

In sentence (2) the rheme is associated with the element "Please wire", and the theme with "if I am to come". The hypothetical question is: "What must I do if you are to come?" In Russian the sentence can be rendered as [illegible]

As we see the difference in FSP reflects in this case the different syntactic meanings of the sentences: in the first example "if I am to come" is an object clause (if=whether), in the second case it is Conditional.

Both pausation and pitch-variations play an important role in manifesting FSP in the case of 'detached' or 'isolated' parts of the sentence. Syntactically the isolation of a part of the sentence consists in the loosening of the syntactic bond, which results in the word (or, as the case may be, the word-combination) acquiring a certain independence and referring to the sentence as a whole rather than to any particular word within it. This role of the word is signalled on the suprasegmental level by means of a comparatively long pause and a specific pitch contour.

An isolated part of the sentence is always rhematic in character, so that the sentence acquires a new dynamic peak in addition to the one already expressed.

This specific T-R arrangement of the sentence is signalled by two successive falls in the pitch. For example:

(1) The ˈbell rang again,–ˈmore insistently. (D.Hammett)
T R R

(2) I will dance for you,–willingly. (J.Galsworthy)
R R

(3) Delia laughed,–but ˈnot very joyously. (O.Henry)
R R

The 'manner' of the action is regarded by the speaker as an important part of the message he wants to convey. The sentence has two dynamic peaks (two rhemes, or one rheme with two peaks).

Another prosodic phenomenon that is relevant to the expression of FSP is Emphatic Stress, which must be carefully distinguished from Sentence Stress, for it is logical (or contrasting) and belongs to the level of emphatic (or logical) suprasyntactics[11].

Emphatic Stress is used to give prominence to an element by contrasting it with another one, which may be implied and characterized by greater loudness and a high fall (with the meaning of finality) and a high rise (with the meaning of non-finality).

The contrasted word naturally becomes the rheme of the sentence. Compare, for example:

(1) ˈHenry has arrived
T R

and

(2) Henry has arrived (not Andrew), with an
R T

emphatic stress on "Henry"[12].

Any element of the sentence can be put into prominence by means of Emphatic Stress and thus made into the rheme, e.g.:

(1) Give me the\book (not the note-book)

(2) Give\me the book (not him)

(3)\Give me the book (do not take it with you)

FSP is also expressed by p r a g m a t i c means[13], i.e. words and constructions which, because of their specific meaning, are used to indicate the relationship between the utterance and the participants of the speech event. An important place among them belongs to pronouns and articles, which fulfil the d e i c t i c function. Thus, for example, personal, possessive and demonstrative pronouns, because of their clearly marked deictic (anaphoric) character, are essentially thematic. They appear as substitutes for something that has already been mentioned or can be easily understood in the context of situation. It is, therefore, natural for words of this kind to introduce the theme. Thus, for example, in the following supra-phrasal unity most of the thematic elements contain pronouns:

> Two young men came down to the hill of Rutland Square. One of <u>them</u> was bringing a long monologue to a close. <u>The other</u> wore an amused, listening face. <u>He</u> was squat and ruddy. A yachting cap was shoved far back from <u>his forehead</u>. <u>His companion's narrative</u> made constant waves of expression break forth over his face[14].

The role of the identifying definite article is close to that of the above-mentioned pronouns.

The classifying indefinite article, on the contrary, naturally points to rhematic elements, introduces something that makes part of the new information. The different role of the definite and the indefinite articles in the expression of FSP can be illustrated by the following examples:

(1) a) ... a white rabbit with pink eyes ran close by her

b) ... the rabbit actually took a watch out of his waistcoat pocket (L.Carrol).

(2) a) At that moment a beautiful typist appeared at the top of the stairs (O.Henry).

b) The typist looked down at them

The nouns "rabbit" and "typist" make part of the rheme when they are introduced by the indefinite article and part of the theme when introduced by the definite article.

Speaking about the pragmatic linguistic means being rhematic in character we must mention some particles (such as "even", "too") and adverbs used as mere intensifiers in the function of particles (such as "particularly, especially, definitely, positively, etc.). For example:

(1) Peter didn't even notice the difference

(2) Even Peter didn't notice the difference

(3) Peter especially hated long rituals

(4) Peter especially hated long rituals

As has been said before, the T-R relationship can be signalled by specific constructions. In English an important

role is played by the phrasem t h e r e i s, which usually introduces a new piece of information. The theme in this case is expressed by the adverbial modifier, which has a retrospective connection with the preceding part of the context, e.g.:

(1) In Larry's face there was - there had always been something childishly truthful (A.Sillitoe)

(2) There was a cold bitter taste in the air (A.Wesker)

In emphatic speech stress are sometimes introduced by the construction i t i s ... t h a t which gives additional prominence to the part of the sentence and thus makes it the most important part of the communication. The role of this construction is similar to the role of the contrasting emphatic stress discussed above (see p.22).

As we have seen, the semantic-pragmatic means which signal FSP in English are of two types: 1) those which are used in neutral non-emphatic speech (syntactic order, nucleus tone, pausation, pitch contours, pronouns, articles, constructions, e.g. t h e r e i s, etc.) and 2) those which are used in emphatic speech and thus belong to the level of the metasemiotic analysis (some particles, emphatic stress, the construction i t i s ... t h a t, etc.).

It should be pointed out that in emphatic utterances priority in the expression of FSP belongs to the emphatic means, the role of semantic-pragmatic means of neutral speech being, as it were, neutralized. Emphasis can turn any element of the sentence into a rheme.

This point can be exemplified by the following extract:

Of course\she did the trick and took the risk, but it was \he who had thought of the flames and it was the\flames that had taken the public fancy and made the turn the huge success it was (W.S.Maugham)

In this paragraph the emphatic stress and the construction i t i s ... t h a t turn the pronouns she, he and the noun flames, introduced by the definite article, into the most dynamic, rhematic elements of the sentence.

A comparison of the English original sentence with its translation into English can serve to illustrate the difference that exists between the two languages in the use of linguistic means to express the same kind of T-R relationship:

Правда, продержала трюк она и рискнула жизнью она, но пламя придумал он, а ведь именно пламя особенно нравилось публике и обеспечивало ему такой огромный успех.

The Russian language makes a more extensive use of Syntactic Order: the rhematic elements ОНА andОН occupy the final position in the clause. The function of the construction i t i s ... t h a t is compensated for by the use of the specific emphatic particle ИМЕННО.

Now that we have discussed the different linguistic means the speaker has at his disposal to express Functional Sentence Perspective, we are still faced with the question: what does the choice of FSP depend on? The possibilities may sometimes be almost infinite.

Suppose we have the following information to be conveyed: There is a certain Mr.Jones. He is old. He was a schoolfriend of my father's. My father is dead. This Mr.Jones went to tea with my mother yesterday afternoon. It was my mother's eighty-fifth birthday. He took with him a bouquet of roses. The roses were magnificent. They were meant as a tribute to my mother.

Using different kinds of Functional Sentence Perspective the speaker (writer) can present the above simple facts in many different ways. For example:

Old Mr.Jones, a schoolfriend of my late father, went to tea with my mother yesterday afternoon, taking with him a bouquet of magnificent roses as a tribute to her on her eighty-fifth birthday.

Or: Yesterday was my mother's eighty-fifth birthday, and Mr.Jones, a schoolfriend of my late father, went to tea with her taking with him a bouquet of magnificent roses as a tribute to my mother on her birtday.

Or: With a bouquet of magnificent roses which he took with him as a tribute to my mother on her eighty fifth birthday, a schoolfriend of my late father, old Mr.Jones went to tea with her yesterday afternoon.

There are many more possibilities. Each concrete case will depend on what part of the communication is meant as most dynamic, most important in the given situation. The choice, therefore, depends on the will of the speaker, on his intention.

The choice of a FSP becomes especially important in fiction, in a work of art which has a certain aesthetic impact. The writer not only gives information but he wants to affect the audience emotionally, aesthetically, intellectually.

The speech event has two basically different forms: speech proper (oral communication) and written speech.

We have speech proper when somebody says something to somebody else in a concrete situation. Let us take an example from "The Theory of Speech and Language" by Alan Gardiner:[15]

> A husband and a wife are sitting in a living room on an afternoon. Looking from the window the husband says: [ˈreɪn] with a certain intonation contour[↘]. The four sounds are correctly apprehended by his wife as "Rain!" She did not understand them as "reign" or "rein". There was no misunderstanding because the background was the same for both the persons, the situation was an ordinary one. The rheme here has a very sound foundation in an everyday situation.

In the case of written speech contexts are created artificially. In oral communication all the speaker has to do is to adapt his utteran ce to a situation. Thus the theme is in a sense 'derived' from the situation.

In written speech the theme has to be selected and specifically introduced by the writer. In this case the task is complicated by written speech having many varieties. For our purposes the endless variety of kinds of written speech can

be reduced to the following three types: 1) prose generally, 2) plays, 3) poetry. Let us examine each of these varieties from the point of view of theme-rheme relationships.

It is easiest to begin with plays where themes readily take the form of stage directions. The first page of a play naturally begins with 'setting the scene'. In the event described by Alan Gardiner (oral communication) the situation was created by the events of actual life. John (the husband) did not have to be bothered with choosing or introducing 'themes' and could deploy his 'rheme' without giving a thought to the general structure of the utterance. In contrast with John, the playwright must first create the proper setting and only then begin to 'report' the words of his characters.

Plays are closer to oral speech than ordinary prose because drama simulates real life most readily. In ordinary prose the speaker becomes a writer and it depends on him how to construct his sentences with respect to the theme-rheme relationship. In choosing this or that particular way of constructing the story the writer has to decide what part of it is to be the theme and, simultaneously, what is going to be the rheme.

Let us take another example:

> The discrete door shut with a click. She was outside gazing at the winter afternoon. Rain was falling and with the rain it seemed the dark came too spinning down like ashes. There was a cold bitter taste in the air and new lighted lamps looked sad. Sad were the lights in the

houses opposite. Dimly they burned as if regretting something (K.Mansfield)

Syntactic analysis should proceed sentence by sentence, each sentence being regarded as part of a larger syntactic unit - a supra-phrasal unity.

From the point of view of the theme-rheme perspective of the whole story the above lines are the 'theme' with respect to the 'more dynamic' part of the story where things will begin to happen. Here the author has only supplied the background, has prepared the reader for the ensuing information.

The problem of Functional Sentence Perspective acquires a new significance in poetry. Here the freedom of choice increases. Experiments in form are inseperable from the problem of FSP. The more the poet indulges in experiment with form the freer the play with Functional Sentence Perspective.

In different languages there are more or less stabilized forms of theme-rheme arrangement. Both in English and in Russian we find the following five types of themes: 1) adverbial themes, 2) actor-action themes, 3) object themes, 4) modal themes and 5) infinitival themes.

A d v e r b i a l themes occur very often in both languages,e.g.:

E. In the centre of the room under the chandelier, as became a host, stood the head of the family, Old Jolion himself (J.Galsworthy)

R. За дверью, освещенной лампой, стоял хозяин

Theoretically realization of this type of theme in Russian and in English is very much the same. In practice, however, it is not so. In Russian this arrangement is more typical than in English. Very often sentences of the 'adverbial theme' type are translated into English by means of 'actor-action' themes. Let us compare Chekhov's original with a translation into English by K.Garnett :

Потом? Всю зиму проработаю, а весной опять куда-нибудь в уезд материалы собирать

In K.Garnett's translation the sentence begins as follows: "And then? I shall work the whole winter and then..."

The Russian T-R arrangement is not preserved in the translation because in English in the majority of cases the subject--predicate order cannot be inverted when we begin with an adverbial modifier, with the exception of the verbs of the type "stand", "be", "come", as e.g. in "There on the bank stood the tree". Some more examples:

R. В городе, когда сидишь у себя в номере, не замечаешь пустоты

E. Sitting in my room in town I never felt the void

R. В Питер Вас и калачом не заманишь

E. Nothing will lure you to Petersbourg

The theme-rheme arrangement is preserved in the translation of the following sentences:

R. На свадьбу пришли все ее друзья

E. To her wedding came all her friends

К. За дверью, освещаемой лампой, стоял хозяин

E. In the doorway under the chandelier stood the host

Although in the two languages we find the same types of themes, their actual functioning is different. There is a great difference in the frequency of occurrence, the subcategories may be different.

In different languages the order of elements may be the same but the result, as to Functional Sentence Perspective, may be different, positions may vary in prominence.

It has been suggested, and not without reason, that in English the final position is more prominent than in Russian. It is, therefore, possible that the Russian В Питер Вас и калачем не заманишь may be equated with the English "Nothing will lure you to Petersbourg". It is possible that the rheme in these two utterances is Питер - Petersbourg.

A c t o r-a c t i o n themes include cases like, for example, (1) Мы помним то, что она говорила (2) Я пришлю их вам завтра (3) Он вошел к ним несмело (4) I remember what she said (5) You should leave the book here, etc.

At first sight it would seem that this type of theme should be the same both for English and Russian. But there are a number of interesting facts to be taken into account. For example, English sentences beginning with "He remembered...", "He recalled..." are often translated into Russian with the dative case of the pronoun: e.g. ему вспомнилось, ему припомнилось. This construction is especially characteristic of A.Chekhov's style.

Thus, though 'podležaščeje-skazujemoje' constructions are possible in Russian in cases like, for example, Припомнил Огнев свои разъезды по волостям, пикники, constructions of the type ему вспомнилось are as regular, e.g. Он не мог не припомнить ее слов, ему вдруг только... It is impossible to render the Russian construction ему вдруг in English with the same grammar. There is a great difference between the theoretical theme-rheme relationship and its realization in the language.

In o b j e c t themes the agreement of Russian and English is fairly good, e.g.:

Б. Of all the women he knew Olga alone could accompany him

В. Из всех знакомых женщин Ольга одна могла сопровождать его

But again, when we turn to authentic literature, we find that in Russian themes of this kind are more frequent and less burdened emotionally. Thus, in the English versions we have a considerable degree of emphasis due to the fact that Syntactic Order in English is much more grammatical than in Russian.

In English I n d i r e c t O b j e c t themes are more emphatic[16] and less burdened functionally than in Russian and they are not so often used. When translated into English, the T-R arrangement is changed, for example: О вас писал я матери в каждом письме. In A.Garnett's translation we read: "I wrote to my mother about you in every letter".

D i r e c t O b j e c t themes in English are extremely rare and occur in poetry. They hardly ever occur in ordinary speech, where they are almost always accompanied by emphasis, as in: (1) That book I never saw (2) This letter I wrote yesterday,etc.

M o d a l themes are themes expressed by constructions of the type "One should...", "One can't...", "It's impossible...", "It's necessary to...",etc.

In Russian we have in similar cases the so-called impersonal one-member sentences. For example: Нельзя же насильно полюбить The English translation of this sentence reads: "One couldn't force oneself to love".

The Russian Нет,все-таки нельзя не проводить corresponds to "I must see her home" in the English translation.

In Russian we have a great variety of modal themes. Such themes are often translated into English by means of actor--action constructions,e.g.:

R. (1)Не хочется уезжать (2) Думается, что...

E. (1) I hate going (2) I think that...

I n f i n i t i v a l themes,e.g. "To be or not to be, that is the question",etc. In Russian such themes occur more frequently than in English. In Russian they are used in the most trivial situations,e.g.: (1) Идти нам еще километров пять (2) Начинать сейчас поздно ,etc. In English sentences of this kind infinitival themes cannot be retained.

N o t e s

[1] In preparing this part of the text the authors have extensively drawn upon Olga Akhmanova's lectures on the subject. The classification of different kinds of 'themes' goes back to the early sixties.

[2] Considerable interest for textlinguistics was shown at the Eleventh Congress of Linguists in Bologne. See Preprints... (1972).

[3] A supra-phrasal unity normally consists of a number of sentences. In writing it corresponds to a paragraph and is marked off by indented lines. In oral speech it is separated by a three-unit pause.

[4] The theory of Functional Sentence Perspective (FSP) was created by Vilem Mathesius (see his "O tak zvaném aktuálním členění větném"). Another term widely used to refer to this theory is Actual Sentence Division (aktual'noje členenije predloženija), which is a translation of the Czech term 'aktuální členění větné'. The actual sentence division is, as it were, superimposed on the division into parts of the sentence, for in each concrete case the role of a given part of the sentence may vary. A sentence with the same structure in terms of its 'parts' may have a number of different structures in terms of FSP.

[5] Phatic - establishing contact. See Akhmanova (1966,p.206, pp.507-508). Phatic speech (speech in the phatic function) - speech almost devoid of information and merely serving to establish mutuality between people. See Drazdauskienė (1970, p.4).

[6] See Serkova (1968).

[7] Serkova (1968).

[8] Here and below we use the prosodic transcription based on the metalinguistic system devised at the philological department of Moscow University. See Syntax ... (1972).

[9] See Daneš (1967,pp.499-512).

[10] Daneš, ibid.

[11] On the suprasyntactic level we deal with the expression of metacontent (different kinds of attitudes). The emphatic suprasyntactics is concerned with the prosodic behaviour, which is logically marked, contrasted with the basic unmarked pattern because of the change of logical emphasis.

The difference between the suprasegmental and suprasyntactic analysis was first proposed by Olga Akhmanova in her

lectures at the philological faculty of Moscow University. Suprasyntactic analysis is further divided into logical and timbre suprasyntactics.

For an exposition of her views see Egorov (1967).

[12] Gardiner (1951,pp.255-256).

[13] P r a g m a t i c s is the aspect of linguistics, which studies the units of language in their relation to the participants of the speech event. See Akhmanova (1966,p.344).

[14] The example is borrowed from Serkova (1968).

[15] Gardiner (1951, pp.71-75).

[16] In Russian we often have inversion in cases of this kind, for example: О нем говорили мы часто. Compare with the non-emphatic О нем мы часто говорили.

3[x]-1046

PART II

THE SYNTAX OF THE SENTENCE

For an utterance to be called a sentence it must be 'formatted'[1]. A properly formatted sentence is one in which predication finds full expression in the finite form of the verb, one which has two principal parts connected by means of the predicative bond and one in which realizations of other types of syntactic bond are also manifested[2]. It follows that there is no sense in describing as 'sentences', whatever the limiting attribute, different kinds of 'shapeless' utterances which are 'formatted' only by 'intonation' or 'prosodically'.

We do not mean to say, of course, that Syntax should exclude all the rest of utterances. Prosodic analysis has made great strides and has made it possible to understand much more clearly the syntactic characteristics of one-member and elliptical 'sentences' which, although not fully developed, cannot be regarded as shapeless, because in them we find a recurrent combination of a certain intonation contour, a specific lexical-grammatical relationship and a specific purport[3].

Chapter 1

PARTS OF THE SENTENCE AND PARTS OF SPEECH

The 'parts of speech' are the great taxonomic classes into which all the words of a language fall. Without this taxonomy speech would be unthinkable. Each of the classes is separated from all the others by a system of grammatical categories[4].

The 'parts of the sentence', on the contrary, belong to speech. They are a purely syntactic category constituted by the interaction in speech of linguistic units of different kinds.

The division into parts of speech and the division into parts of the sentence are closely linked. The subject of the sentence is most naturally expressed by a noun or a noun-like phrase, the predicate - by a verb and so on. But tending to be preferably expressed by this or that part of speech is only one of the characteristics of a part of the sentence. As a part of the sentence a word acquires the additional property of playing a certain role in the formation of the sentence as a predicative unit. It helps the speaker to express his purposeful intention.

We began this chapter by talking about the primary or 'typical' functions of parts of speech on sentence level. But their functions may not be typical at all because of an intricate interplay of speech and language: language, as it were, suggests a definite function for a word of a certain type, but speech does not obey. Hence the division into c o n g r u e n t and i n c o n g r u e n t functions[5]. The function of a word is

congruent when it agrees with its form as a part of speech; it is incongruent when the form and the function do not agree. Thus, for instance, in "the good boy" the function of the adjective "good" is 'congruent', whereas in "people cannot be divided into the good and the bad" it is 'incongruent'. An incongruent function becomes ' congruent' and a fact of language if if frequently recurs in speech. The word then passes into another class, its relation to the original word becoming one of grammatical homonymy. For example, the word "silver" has passed into the class of adjectives and is related to the noun "silver" through conversion[6] as its grammatical homonym:

$$silver_1\ n. - silver_2\ adj.$$

Among the relatively new formations of the English language are prepositions of verbal origin, such as "during", "concerning",etc., which constitute the class of prepositions proper, distinct from prepositional adverbs (up, down, in,etc.). The same applies to the Russian 'predicative words' or 'words of the category of state', such as рад, намерен, доволен[7] and English words like "afraid", "asleep",etc.[8], which also tend to develop into a separate part of speech.

Because of the extreme productivity of conversion in English there is widespread homonymy of parts of speech, especially some of their slovoforms,e.g."a stone", "to stone", "a stone wall",etc., "to round (rounds, rounded, rounding)" and "a round of cheese (rounds of cheese)",etc. It follows that the 'sound envelope' in cases of this kind homonymously caters for d i f f e r e n t words - nouns, verbs,etc., which are thus found to

be in a relation of g r a m m a t i c a l homonymy or homonymy of grammatical suffixes.

x x x

A word (or a group of words), as a part of the sentence, plays a certain role in the expression of its purport, its organization as a predicative whole. It enters into manysided relations with the other parts of the same sentence. These relations are sometimes very complicated, being as they are the result of the interaction of many factors: lexical, morphological and syntactic proper. This interaction results in different kinds of s y n t a c t i c bond between the components of the sentence, which can be described both in terms of its form and in terms of its content. It is a combination of a certain syntactic content and a certain form of syntactic bond that accounts for the role of a given word (word-combination) as a part of the sentence.

The theory of the parts of the sentence based on the dialectics of types of syntactic bond and types of syntactic content was elaborated by A.I.Smirnitsky[9]. A part of the sentence is defined as a typical combination of the given type of syntactic content and the given type of syntactic bond as regularly reproduced in speech[10]. Different types of syntactic bond form a hierarchy within which we find two main oppositions:

1) p r e d i c a t i v e bond vs. (different types of) n o n-p r e d i c a t i v e bond. On the level of the parts of the sentence this opposition results in the opposition of p r i n c i p a l parts and s e c o n d a r y parts;

2) the opposition between different types of non-predicative bond: a t t r i b u t i v e, c o m p l e t i v e and c o p u l a t i v e. On the level of the parts of the sentence we have in this case an opposition of p a r t s o f p a r t s o f t h e s e n t e n c e and (secondary) p a r t s o f t h e s e n t e n c e in the proper sense of the word.

The p r e d i c a t i v e bond is opposed to all the other types of syntactic bond because it is established in the sentence together with the expression of predication and thus constitutes the sentence as such. The predicative bond is, therefore, the main constituent, the pivotal part of a communicative unit. If we compare, for example, "the doctor's arrival" and "the doctor arrived" we shall find that in the first case the bond between "doctor's" and "arrival" is non-predicative (attributive), i.e. we have a word-combination here. In the second case the bond between "doctor" and "arrived" is predicative or sentence-forming. The same applies to "a young man" and "the man is young", "his reading" and "he is reading", etc.

Those parts of the sentence which are connected by means of the predicative bond are called 'principal parts'. They constitute the predicative centre, the core of the sentence, around which all the other or secondary parts are grouped.

Chapter 2

THE PRINCIPAL PARTS OF THE SENTENCE

When we analyse a sentence from the point of view of its syntactic composition we must clearly distinguish between 1) the words as actually used, and 2) the things-meant, which are part of extralinguistic reality. Thus, for instance, in "Henry has arrived" we have the proper noun "Henry" [henri] which is used as the grammatical subject of the sentence and the analytical form (Present Perfect, third person singular) of the verb "to arrive" used as its grammatical predicate. At the same time we can speak of the content (things-meant) expressed by these two parts of the sentence: the content of the subject here is a certain person (the man called Henry), while the content of the predicate is the process of arriving. In other words, we must clearly distinguish between the content of the parts of the sentence and their linguistic expression. In practice these two categories are not always kept apart and the terms 'subject' and 'predicate' are often used indiscriminately to denote either of them. This is reflected, for instance, in the following usage: 1) "the subject of the sentence is a person", "the predicate is a process",etc., 2) "the subject of the sentence is a noun", "the predicate is a verb",etc. The situation is aggravated by the fact that the word 'subject' is also used with the meaning of 'doer' or 'agent', as e.g.in the word-combination 'the subject of the action' (R. subjekt dejstvija)[11].

The terms 'subject' and 'predicate' being used in different meanings lack the essential property of scientific terminology: they do not help to discriminate between different categories.

From the metalinguistic point of view it is essential to use different terms for different categories. An attempt of this kind was made in Soviet terminology by A.I.Smirnitsky[12], who suggested that the two pairs of terms 1)'podležaščeje - skazujemoje'and 2)'subjekt -predikat' should be kept strictly apart and reserved, respectively, for 1) the words used as parts of the sentence, and 2) the content expressed.

.This terminology is easily transliterated. We shall speak of the slovoform "doctor"[dɔktə] as 'podležaščeje' in "the doctor arrived" and of the slovoform "arrived"[əraɪvd] as 'skazujemoje'; 'predicate' will denote the actual process of arriving, while 'subject' - the person performing the action.

The predicate is the 'thing-meant', it is the content of 'skazujemoje'. The subject is the content of 'podležaščeje'.[13]

Now, how can we discriminate between the predicate and the subject? What kind of thing-meant is the predicate? The answer to this question is as follows: the predicate is the thing-meant that is associated with predication. We already know that predication consists in referring a certain content to reality. The thought content that is apprehended as the content of predication is the predicate. The predicate finds its linguistic expression in the principal part of the sentence which is called 'skazujemoje'. Thus, 'skazujemoje' can be defined as the word or word-combination which denotes the predicate and expresses predication.

§1. The Suoject

The subject is the thing-meant to which the predicate is referred, with which it is directly connected. Podlezasceje can then be defined as the word or the word-combination which denotes the subject, i.e. the thing-meant with which the content of predication is directly connected[14].

Thus, both the principal parts of the sentence can be analysed both on the plane of content and on the plane of expression.

In English there are two main types of Subject that are clearly opposed to one another from the point of view of the content: d e f i n i t e subjects and i n d e f i n i t e subjects.

D e f i n i t e subjects denote a thing-meant that can be clearly defined: a concrete object, process, quality,etc., for instance:

(1) John has come (2) To sleep in the open air is healthy (3) Talking with you is a pleasure (4) His cleverness is known to everybody,etc.

I n d e f i n i t e subjects denote a thing-meant that cannot be clearly defined: some indefinite person, a state of things or a certain situation,etc., for instance:

(1) They say he is a good writer (2) You can never know what may happen (3) One would never believe it (4) It is cold (5) It is difficult to say,etc.

Different languages display a considerable variety of approaches to this type of subject. In English indefinite subjects are always given a formal expression. We have in this case two--member sentences with the subject expressed by an indefinite or impersonal pronoun (see the examples adduced above).

In French sentences of this type are constructed in the same way:

On dit.

Il fait froid.

The same holds good, for instance, for German:

Man sagt...

Es ist kalt,etc.

In Russian, on the contrary, the indefinite subject is not expressed by a separate word,'one-member' sentences being the rule:

Говорят, что он хороший писатель.

Можно подумать, что он прав.

Жарко. Холодно ,etc.

In English we also find sentences in which the subject does not find any linguistic expression but these sentences belong to a different type[15].

§2. The Predicate

We can analyse the predicate both from the point of view of its s t r u c t u r e and from the point of view of its c o n t e n t.

From the point of view of its c o n t e n t the predicate falls into 2 main types:

1) the process predicate,

2) the non-process predicate.

We speak of the 'process predicate' when the content of the predicate can be characterized as a certain process or a certain activity, e.g.:(1) People communicate. (2) The last autumn leaves are falling down. (3) The train has come,etc.

If the predicate does not denote a process or some kind of activity but specifies certain qualities or characteristics of the thing-meant denoted by the subject, we deal with the 'non-process' predicate. According to its content the 'non--process predicate' can be further subdivided into the following 3 types:

1) the qualificative predicate,

2) the objective predicate,

3) the adverbial (or circumstantial) predicate[16].

The q u a l i f i c a t i v e predicate expresses certain qualities or properties of the subject,e.g.: (1) She is young and beautiful. (2) The book is interesting. (3) The mystery remains unsolved,etc.

We speak of the o b j e c t i v e predicate in cases like: (1) He has many friends or (2) The book consists of two chapters,etc. Here the predicate is not confined to the content denoted by the verbs "have" or "consist" (contain, hold, keep,etc.), but also comprises the content denoted by the nominal element,i.e. "many friends" and "two chapters". The content that is referred to reality in the above sentences is, therefore, not the process of "having" or "consisting" but "having a friend" and "consisting of chapters" respectively. Consequently, the nominal element is also included in the predicate.

The a d v e r b i a l (or c i r c u m s t a n t i a l) predicate denotes the place (the circumstances, the surroundings) where the subject finds itself,e.g.: (1) He is here. (2) She is in Moscow at present,etc.

The above classification gives an inventory of the clearest or most typical cases. When it comes to covering all the actual occurrences one is faced with innumerable difficulties because in reality there are all kinds of blends and gradations. Thus, for instance, under the pressure of c o l l o c a t i o n, i.e. under the pressure of the particular specific behaviour of its elements the 'non-process qualificative predicate'[17] may tend to become, from a purely s y n t a c t i c point of view, the 'process predicate'. We can distinguish the following 3 cases,i.e. when the predicative is expressed by:

1)the so-called 'words of thecategory of state'(see above,p.40),e.g.: (1) He was afraid. (2) The log was afloat. (3) The house was ablaze,etc.

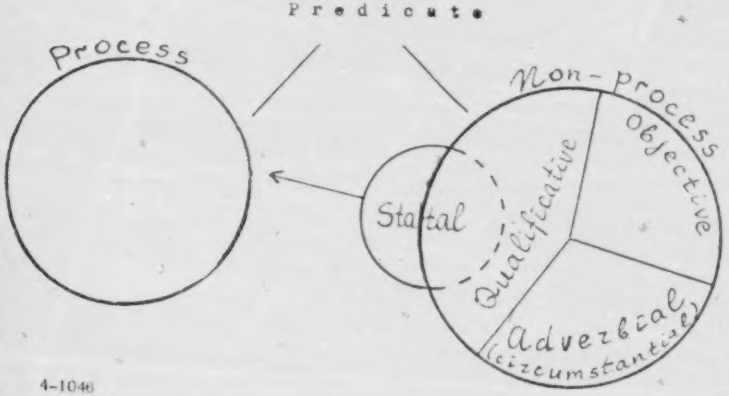
2) prepositional phrases,e.g.: (1) The car was in motion. 2) ...if enemy missiles were already in flight not one of the crewmen would reach his plane (E.Burdick & H.Wheeler). (3) "I have been in correspondence with them daily" (E.Waugh).

3) prepositional adverbs,e.g.: (1) Four of his crimson night--blooming lilies were out...(H.Cecil). (2) Night was down and the streets shone with the aftermath of the sleet (A.Hall).

The predicate in the above examples differs from the 'non-process' predicate of the type "He is young", "He is a teacher",etc.

From the point of view of the content expressed "is asleep" is almost equal to "is sleeping". The only difference is that in the latter case the process of sleeping is represented as an a c t i v e process, while in the former case the same process is represented as p a s s i v e,i.e. as a certain t e m p o r a r y state in which the person happens to find himself[18]. This type of predicate may be called the 's t a t a l' predicate.

If classified from the point of view of its content, the English predicate can be schematically represented in the following way:



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The arrow indicates the tendency of the 'statal predicate' of the 'non-process' type to merge with the 'process' type of the predicate.

Another typical blend of different types of predicate is the so-called 'double predicate', as, for example, in "The moon rose red". The idea of the sentence can be regarded here as a contamination of two ideas: "the moon rose" and "the moon was red". Here are some more examples of the same type: (1) The crops stood golden in the setting sun. (2) The snow fell thick. (3) She lay quiet,etc.

In cases of this type the predicate is at once process and qualification; it may best be described as the 'process--qualificative predicate'.

There are also many other cases with a gradual quantitative change and a qualificative 'leap' not clearly marked. Cf.: He was there - He stood there - He lived there. (2) The hat was on the table - The hat lay on the table,etc., where we find a blend of the 'process' and 'adverbial' content.

We can also find a blend of the 'process' and 'objective' types of content, as e.g. in "He likes his friends" (Cf. He has a lot of friends).

From the point of view of its s t r u c t u r e the predicate falls into 2 main types:

1) the simple predicate,

2) the compound predicate.

In the case of a s i m p l e predicate predication, i.e. reference to reality, and the content of the predicate are expressed by one and the same slovoform - the finite form of the verb, which can be either synthetical or analytical, the verb in the finite form can be used in any tense, voice or mood, e.g. "The train comes"(is coming, has come,etc.).

From the point of view of its c o n t e n t the compound predicate can be 1) qualificative (he is young, she is a student), 2) objective (I have a lot of friends), 3) adverbial (he is here) and 4) process (I can see nothing). In all these cases predication is expressed by the first element (the finite form of the verb with a weakened lexical meaning), while the main content of the predicate is expressed by the sec ond element (noun, adjective, infinitive,etc.).

The 'qualificative' type of predicate being the most frequently used one in English, we shall dwell on it at greater length.

In the q u a l i f i c a t i v e type of the compound predicate the finite form of the verb performs the function of a link-verb, i.e. serves the grammatical purpose of indicating the relationship between the subject and the predicative (the name of a thing and the name of its property),e.g.:

He is a doctor

He became a taxi driver

Traditionally link-verbs are confined to the verb "be" and a narrow group of other verbs with the meaning of 'being' (be, feel,etc.), 'becoming' (become, come, get, go, grow,etc.),

'remaining' (continue, hold, keep, stay, remain,etc.), 'seeming and appearing' (seem, appear, look,etc.)[19]

A weakened lexical meaning is generally assumed to be the essential feature of a link-verb.[20] The reality of speech, however, proves this to be wrong. Theoretically speaking a l l verbs are capable of syntactically functioning as link-verbs if they connect the name of a thing with the name of its property[21]. Thus, e.g. in "the moon rose red" the slovoform "rose" not only denotes the process of 'rising' but also connects the noun "moon" with the adjective "red". The same is true of the verbs in the following sentences: (1) He sat silent. (2) The sky curved crystal clear,etc.

Being a link-verb is not a lexical but a grammatical (syntactical) property. It is a syntactic function fulfilled by a verb in a specific syntactic structure. This function is not confined to verbs with a weakened lexical meaning. The latter are only typical of the compound predicate of the 'non-process qualificative' type. In the case of the 'double predicate' (compound predicate of the process-qualificative type) the function of a link-verb is fulfilled by a verb of full lexical meaning.

As has been shown by recent investigations[22] the number of 'lexically full' verbs capable of functioning as link-verbs in the compound predicate of the process-qualificative type is practically unlimited and their semantic range is extremely wide.

Thus, for example, we could mention the following semantic groups of verbs regularly occuring in the function of link--verbs in the compound predicate of the process-qualificative type: 1) verbs denoting position in space (sit, stand, lie, hang, loom,etc.), 2) verbs denoting change in position or state (break, burst, crash,etc.), 3) verbs denoting the process of emitting light (glear, gleam, glow, glisten, shine,etc.),4)verbs of seeing (glance, look, stare,etc.), 5) verbs of communication (answer, ask, explain, repeat, say, speak,etc.), 6) verbs of motion (advance, arrive, come, go, fly,etc.) and a great number of other verbs denoting different kinds of activity difficult to specify (blow, expload, foam, flow, gurgle,etc.etc.). Here are some examples: (1) Already Finn was standing pale and naked with his foot in the water (I.Murdoch). (2) The landing which began at Lagartera at three in the morning while Pane lay exhausted but sleepless on a back in the police barracks in La Vaca was the second phase of a battle (N.Lewis). (3) Somebody's just saying Conroy's name when the door bursts open and in marches Conroy himself (S.Barstow). (4) Sir John and his company had no suspicion until the door of the dining-room crashed open before their eyes(R.Sabatini). (5) The wall was glaring white at midday, but towards evening the glare was withdrawn and a softer light glowed...(I.Murdoch). (6) His teeth gleamed white and strong (A.Christie). (7) "I do", he answered unmoved (E.C.Bentley). (8) He motored back at a good rate, and arrived dog-tired (E.C.Bentley),etc.

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A very important problem which arises in connection with the study of different types of predicate is the problem of the 'boundaries' of the predicate.

Thus, it soon becomes apparent that the actual functioning of the 'non-process qualificative predicate' (see above, p.47), for example, cannot be reduced to the simple pattern (Link-Verb + Adjective) or (Link-Verb + Noun),e.g. "The book is interesting", "She became a teacher",etc. A closer investigation of this type of predicate necessarily presupposes a special study of the predicative, which can be sometimes very complex, including different types of n o n-p r e d i c a t i v e (i.e. attributive or completive) bond (see below,p.59).

Here are a few examples when the components of the predicative are joined by means of the attributive type of syntactic bond,e.g.: (1) Her dress was all pure white, and her cheeks were rosy pink, and her lips were bright red(R.D.Blackmore). (2) The nose was dead straight. The mouth was dead straight(A.Hall).

In cases when the predicative is, as it were, expounded by means of different prepositional phrases (usually with such prepositions as of, with, in,etc.), we have to distinguish between the attributive and completive types of syntactic bond, e.g.: (1) The garden was a riot of roses (D.Cusack). (2) Her voice was rich with emotion (I.Murdoch). (3) Menderson was a man in good physical condition (E.C.Bentley).

We find interesting examples in the case of the predicative containing the so-called c o m p a r a t i v e c o n s t r u c t i o n (usually with (as)...as...)[23],e.g.: (1)"...He is 'greedy as the 'locust, 'wily as the 'serpent, and fe'rocious as the 'panther (R.Sabatini). (2) "He seems as 'vain as a 'peacock" (W.S.Maugham) (3) My mind was as 'blank as 'paper: I pretended not to have heard (M.Drabble),etc. As we see the structure of the predicative is fairly complex.

Interesting cases of expanded predicative can be exemplified by the following sentences, where the predicative containing different adverbs of degree, such as rather, too, enough, is expanded by means of the infinitive, which is obligatory, e.g.: (1) Joe was watching Lammiter very carefully now, but the American was too troubled to notice (M.Innes). (2) He had money for our fares and there he could have made enough money for us both till I was strong enough to work (D.Cusack). (3)"Once, years ago, when I was hardly more than a child, I heard a neighbour speak of them," she said, "and then later, when I was old enough to understand, there were rumours of these things - snatches of gossip quickly suppressed" (D. du Maurier).

On what grounds should the infinitive be included in the compound predicate of the qualificative type? To answer this question we must recall the definition of the predicate (see above,p.44). We believe that in the above examples the 'thing-meant' cannot be limited to constructions "strong enough" or "old enough" but that it embraces the whole complex "strong

enough to work" and "old enough to understand",etc., the infinitive thus being an inseparable part of the predicate, an indispensable component of predication.

The 'non-process qualificative predicate' often carries complex homogeneous predicatives,e.g.: (1) Freddy was large, masculine,prematurely bald and superficially cheerful (E.Waugh). (2) MrBunner was a pattern businessman, trustworthy, long-headed, methodical, and accurate (E.C.Bentley). The question arises - in how far can 'the predicative slot' (if we concentrate on the pattern) be stretched?, where are the boundaries of the predicate?

If the above examples were rewritten with a repeated "was", i.e. if we had Freddy was large, was masculine, was prematurely bald and superficially cheerful, then we would be dealing with homogeneous predicates or homogeneous parts of the sentence of the type "Those who are quick in talking are not always quick in listening" (E.C.Bentley). But in these cases it is not 'homogeneous parts' but rather 'homogeneous parts of parts'. The situation is further complicated by the use of pauses of different length (symbolized by commas in punctuation), which could even be regarded as a zero realization of a link--verb. As a result even in these comparatively simple cases it is by no means easy to decide 1) where the predicate ends, and 2) how many predicates there are in the sentence.

What has been exemplified above becomes even more apparent in cases of the following kind where the boundaries of the

predicate become blurred, e.g.: (1) He was a great husk of a man, nearly seven feet high, with a creased black brow and a skin the colour of a gipsy (D. du Maurier). (2) Like the other peasants he had seen on the Umbrian roads, they were of good height, straight-backed, decently dressed in a clean rough shirt with sleaves rolled up (and only one button open at the neck, no expanses of manly chest advertised here), a waistcoat for warmth, work-stained trousers, and heavy boots (MacInnes). Obviously s y n t a c t i c analysis of sentences of this kind requires a very close study of collocation if an attempt is to be made to decide what is the s y n t a c t i c function of the different 'syntagms'[24].

Chapter 3

THE SECONDARY PARTS OF THE SENTENCE

While the borderline between the principal parts on the one hand, and the secondary parts on the other hand, is comparatively clear-cut (predicative bond vs. non-predicative bond), the demarcation of different categories within the group of the secondary parts is much more difficult. Some linguists even tried to do away with the secondary parts of the sentence altogether and to regard these parts of the sentence merely as components of word-combinations.

This point of view, however, can hardly be accepted because word-combination presupposes a very intimate fusion of elements. The syntactic connections within the sentence may be much looser. They are established in the sentence and do not exist outside it, as in the following examples: (1) I saw him run (2) Tired and sleepy, she went into her room (3) He stood with his hands in his pockets,etc.

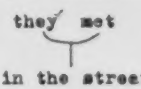
Word-combinations of the type *him run, *sleepy she, *stand with one's hands in the pockets,etc. do not exist in English. These words are brought together in the sentence as part of its structure. The syntactic bond between them is comparatively loose.

The difference in the degree of the fusion of elements within the sentence (different types of non-predicative bond) provides a linguistic basis for the classification of the secondary parts of the sentence. There are three types of non-predicative bond according to the degree of their closeness.

The closest, i.e. when the fusion of the elements is the most intimate, is the a t t r i b u t i v e bond. The elements connected by means of the attributive bond are included in the sentence as one prefabricated composite whole. This bond is typical of word-combination. In fact, it expands parts of the sentence rather than the sentence as such, and thus introduces what we called above 'parts of parts' of the sentence. In the sentence below we have four instances of the attributive bond: "The great writer had recently died in a foreign land - in dire poverty"(Jack London). The attributive bond results here in four different word-combinations: three nominal and one verbal. The subordinated (secondary) words - "great", "recently", "foreign" and "dire" - are included in the sentence,as it were, together with their head-words. The bond between them may be regarded as already given, not established in the sentence but used in it as a ready-made element. Syntactically "great", "recently", "foreign" and "dire" are not parts of the sentence in the proper sense of the word, their presence or absence does not affect the structure of the sentence: they are, in fact, parts of sentence-parts (cf."The writer had died in poverty").

The second type of non-predicative bond is the looser c o m p l e t i v e one. The words are not so closely welded together. The completive bond expands the sentence as a whole. It signals the syntactic connection of words which are added on later, which enter the sentence as autonomous members, not

as parts of larger parts. For example, in the sentence "They met in the street" the prepositional phrase "in the street" does not adhere closely to any of the other elements of the sentence; it is related to the predicative centre as a whole. This can be represented schematically in the following way:



The sentence may be expanded by means of completive bond indefinitely, more and more elements being added, e.g. "They met in the street - yesterday - quite unexpectedly",etc.Here is an example where we have several instances of completive bond: "Every Christmas, for many years, the family played The Midsummer Night's Dream in the big kitchen" (Bates).

Thr third kind of non-predicative bond is called c o p u l a t i v e. It connects syntactically equivalent, homogeneous parts of the sentence, and is thus opposed both to the attributive and the completive bond,e.g."He speaks English, French and German".

The main s y n t a c t i c means of expressing different kinds of syntactic bond are r h y t h m i c-i n t o n a t i o n a l (p r o s o d i c) s e g m e n t a t i o n o f t h e u t t e r a n c e and s y n t a c t i c o r d e r.

Rhythmic-intonational segmentation is a division of the utterance into meaningful segments (rhythmic-intonational groups) by different prosodic means.

The importance of prosodic (suprasegmental) analysis in syntactic research has been clearly demonstrated by different authors[26]. Suprasegmental phenomena of sound include pausation, tone, diapason, loudness and tempo[27]. In defining different types of syntactic bond, however, we are primarily concerned with p a u s a t i o n. There are four types of pauses relevant to the analysis of the sentence: a t w o-u n i t pause (symbolized by =)[28], which is realized at the end of the sentence, and three kinds of pause occurring within the sentences: a o n e-u n i t pause (-), which is realized most often on the borderline between syntagms, a h a l f-u n i t pause (•) and the so-called p o t e n t i a l pause (+), which does not result in the actual cessation of phonation but marks the break in the utterance signalled by the change of pitch direction, range, speech or loudness[29].

The attributive bond is the closest of all. The closeness of the fusion of the elements finds linguistic expression in the absence of a pause between the combining elements. Thus, for example, in the sentence "A charming woman dances on the brightly- lit stage", "charming" and "woman", "brightly--lit" and "stage" are syntactically connected by means of the attributive bond. It would be extremely difficult and unnatural to pause, to separate phonetically the words connected by the attributive bond.

In contrast with the attributive bond, the completive bond is characterized by the presence of a pause, e.g.:

(1) = 'dances + on the 'brightly-.lit \stage.=

(2) = I 'saw him + in the \street.=

(3) = She 'went /on ·with her \work.=

The pause may be of a shorter or longer duration though in actual speech it may be only potentially present. In fact, the pause becomes optional (redundant) when the macrocontext makes the syntactic content of the utterance clear. Otherwise the pause becomes indispensible.

A change in prosodic arrangement can bring about a reinterpretation of the syntactic structure of an utterance. Compare the following pairs of sentences with pauses as indicated:

(1) a. = They 'spoke a.bout the /work + on the \road.= The pause indicates the completive bond, the meaning of the sentence can be rendered as follows: "They spoke about the work when they were on the road".

(1) b. = They 'spoke a.bout the 'work on the \road.= The absence of a pause between "work" and "on the road" points to a closer syntactic bond, the sentence means: "They spoke about the work that was carried on the road".

(2) a. = They 'wanted to·live \naturally.= (i.e. in a natural way, simply)

(2) b. = They 'wanted to \live·\naturally.= (i.e. it is natural that they wanted to live)

(3) a. = ˈPeter, esˌpecially, ˈhated ˌlong ˈarguments.= (i.e. Peter more than the others hated long arguments)

(3) b. = Peˌter ˌesˈpecially ˌhated ˌlong ˈarguments.= (i.e. Peter hated long arguments more than anything else)

(4) a. = For theˌ work ˌˈthereafter he emˌployed ˌtwo aˈssistants.= (i.e. he later employed two assistants)

(4) b. = For the ˈwork ˈthereˌafter ˌhe emˈployed ˌtwo aˈssistants.= (i.e. for later work he employed two assistants)

Side by side with the rhythmic-intonational segmentation of the utterance, an important role in the expression of different types of syntactic bond belongs to Syntactic Order.

By o r d e r in syntax we mean the semiologically relevant (meaningful) linear succession of the slovoforms in a syntactic structure[30].

Syntactic order can fulfil different functions[31]. When we speak of the role of order in the expression of different kinds of syntactic bond we are concerned with the g r a m m a t i c a l function of order.

In English two kinds of opposition are relevant to the expression of the degree of the fusion of the elements in an utterance: the opposition between the contact and the distant position, and the opposition between pre- and postposition.

Contact position and preposition indicate a close syntactic bond between the slovoforms, while distant position

and postposition poit to a looser syntactic connection. Thus, for instance, in such sentences as:

(1) = The 'tired and ·pale /boy+'came \home.=

(2) = The /boy+'pale and /tired.'came \home.=

(3) = The 'boy ·came /home+'pale and \tired.=

the syntactic bonds between the adjective and the noun are of a different nature. In sentence (1) the fusion of the elements is most intimate, the bond is the closest, it can be defined as attributive. The adjectives and the noun they modify form a composite part of the sentence which functions as a complex syntactic unit - a word-combination.

In sentence (2) the postposed adjective is related to the noun less intimately. It is not introduced in the sentence as part of a composite unit but is added on later and thus occupies a more independent place in the sentence. This is completive bond.

In sentence (3) the specific character of the bond is such as to constitute a sentence. It is predicative bond, the adjective is part of the predicate.

The role of the opposition 'contact vs. distant' can be exemplified by the following groups of examples:

(1) a. = 'People /here·'rise \early.=

b. = 'All ·work on the /road+was \stopped.=

c. = The 'white ·rats in the /cages+s'campered ·up and ·down the \wire.=

The noun and the adverb (or the prepositional phrase) that follows it are connected by means of a close syntactic bond resulting in a word-combination.

(2) a. = ˈPeople ·rise \early ˌhere.=

b. = ˈAll ·work was \stopped on the ˌroad.=

c. = The ˈwhite ·rats ·scampered in the \cages.=

The change in the order brigs about a change in the syntactic bond and, consequently, in the syntactic meaning expressed by the sentence.

The examples that follow illustrate the role of the other opposition of order: preposition vs. postposition.

(1) a. = I ˈfound an ·interesting \book.=

(1) b. = I ˈfound the ·book \interesting.=

(2) a. = He ˈsuddenly disa \ppeared.=

(2) b.=He ˈdisaˌppeared \suddenly.=

(3) a. = Here was inte \llectual /life ·and ˈhere was \beauty,·ˈwarm and \wonderful.=

(3) b. ˈwarm and ·wonderful \beauty.=

When we speak of the role of s y n t a c t i c o r d e and r h y t h m i c-i n t o n a t i o n a l s e g m e n t a t i o n in the expression of different kinds of syntactic bond, we must always keep in mind that they interact.

The most clear-cut cases of syntactic bond appear when a certain type of syntactic bond is signalled both prosodically and by syntactic order.

Thus, the bond is attributive in the following examples: (1) he suddenly disappeared, and (2) the wide and open fireplace, where we have a) the absence of a pause, b) both the

preposition and the contact position of the modifier.

There is a clear-cut case of the completive bond in "The ˈCorporal·lit his\pipe, -\carefully, - because the ˈenemy was \close", where the modifier is a) postposed, b) separated from the verb by another part of the sentence, and c) where there is a distinct one-unit pause before and after "carefully".

In actual speech, however, prosodic arrangement and syntactic order may indicate different types of syntactic bond. Thus, for example, the postposed adjective may not be cut off by a pause, as e.g. in:

(1) - He is the ˈonly ·person re\liable.-

(2) - There was ˈno infor·mation a\vailable.-

(3) - He ˈspoke \naturally.-

(4) - He ˈmarried un\happily.-

Conversely, a preposed adjective (or an adverb in -ly) can be cut off by means of pauses,e.g. "He politely· ˈlistened to ·what she\said". Hence the wide range of types of syntactic bond from very close to very loose.

The main borderline within the group of the secondary parts of the sentance passes between those connected by means of the attributive bond, on the one hand, and those connected by means of the loose types of the completive bond, on the other. The first group expand certain parts within the sentence and are, therefore, 'p a r t s o f p a r t s o f t h e s e n t e n c e'. The second group expand the sentence as a whole and are secondary p a r t s o f t h e s e n t e n c e in the proper sense of the word.

Between these two poles there are a great number of intermediate cases, which can be properly understood only if both the morphosyntactic and the lexical-phraseological combinability of the words are taken into consideration.

Establishing the hierarchy of syntactic bonds does not, however, exhaust the question. In order to understand what role a certain word or word-combination plays in the structure of the sentence we must also analyse the syntactic content expressed by different types of syntactic bond.

The content of the syntactic bond (or syntactic content) is defined as the content of the relations between the words combined within the sentence. These relations reflect the relations of extralinguistic reality[32]. There are four types of syntactic content:

1) the 'process' relationship - the relation between the process and the agent of the process;

2) the object ('objective') relationship - the relation between the object and the process or between two objects;

3) the qualificative relationship - the relation between the quality and the object or the process;

4) the relationship of circumstance ('circumstantial' or 'adverbial' relationship) - the relation between the 'setting' in which the process is taking place (or in which an object is situated), on the one hand, and the process or object itself, on the other.

Syntactic content is abstracted from the concrete lexical and categorial meanings of the words. Therefore, there is no

one-to-one correspondence between them. Thus, for instance, in "He walked with a limp" the content of syntactic bond between the prepositional phrase and the verb is q u a l i f i c a t i v e (a relation between a quality and a process), the categorial meaning of the noun "limp" is that of 'thing or object', while its concrete meaning as a lexeme is a p r o c e s s.

In "He looked at me with affection" the circumstantial content of the syntactic bond is in contradiction both with the lexical and the categorial meanings of the noun.

A method of investigating syntactic content on the basis of three levels of semantic (conceptual) abstraction[33] was suggested by M.F.Šmyr'ova[34] in her candidate thesis prepared at the English department of Moscow University under the supervision of Professor Olga Akhmanova. She analysed a variety of prepositional phrases seeking to distinguish between two kinds of syntactic content - the objective and the circumstantial ones.

The first level of semantic abstraction is the level of t h e m a t i c g r o u p s (such as 'landscape', 'a period of time', 'people', 'feelings',etc. for nouns, and 'movement', 'the state of rest', 'speaking', 'education',etc. for verbs), which are established by means of abstraction from the lexical meanings of the combining words: the predicate, the subject and the prepositional phrase;

The second level of semantic abstraction is that of t a x o n o m i c c a t e g o r i e s, which are abstracted from the relations between the thematic groups; among these taxonomies

are the following:

1) mutual participation in the action, as e.g. in (1) I lived most among the natives. (2) They talked among themselves,etc.

2) part and whole, as e.g. in (1) Among her servants was a cattleherd named Caedmon,etc.

3) patiens and agens, as e.g. in (1) He was bred amongst the country folk,etc.

4) mediation, as e.g. in (1) A special hostility existed between them,etc.

5) the accompanying object, as e.g. in (1) They followed him - through the archway,etc.

6) actor and environment, as e.g. in (1) She was going through the bedroom. (2) The river winds through a soft green valley,etc.

7) action in time, as e.g. in (1) ... through December, January and February there were hard frosts,etc.

The third level of semantic abstraction leads to s y n t a c t i c c o n t e n t p r o p e r. Abstraction from the taxonomies 'mutual participation in the action', 'patiens and agens', 'part and whole' and 'mediation' results in the o b j e c t content of syntactic bond.

Abstraction from the taxonomies 'actor and environment', 'the accompanying object' and 'action in time' results in c i r c u m s t a n t i a l content of syntactic bond.

In speech various types of syntactic bond may combine with various types of syntactic content. Thus, for example, both the p r o c e s s and q u a l i f i c a t i v e relationship can

be expressed in the form of:

1) the attributive bond, e.g. (1) useful advice
(2) playing children,etc.

2) the completive bond, e.g. (1) I found his advice useful
(2) I saw the children playing

3) the predicative bond, e.g. (1) his advice was useful
(2) the children were playing

Certain combinations of syntactic bond and syntactic content may be said to be typical of a given language because they are often reproduced in speech, recur with regularity. Such typical combinations of syntactic bond and syntactic content are, what we call, p a r t s o f t h e s e n t e n c e. In other words, Attribute, Object, Adverbial Modifier,etc. are names given to the most typical combinations of syntactic bond and syntactic content.

The A t t r i b u t e is a combination of the a t t r i b u t i v e bond and the q u a l i f i c a t i v e content, e.g. - old man, sunlit square, deep regret, suddenly disappear, deeply regret,etc.

The O b j e c t is characterised by the o b j e c t i v e relationship expressed in the form of the c o m p l e t i v e bond, e.g. - I am reading a book,etc.

There are three main types of Object in English:

1) the d i r e c t object,e.g. - I wrote a letter;

2) the i n d i r e c t object,e.g. - I wrote him a letter;

3) the p r e p o s i t i o n a l object,e.g. (1) I wrote a letter to him (2) I wrote a letter with a pen,etc.

In all three cases we have a relationship between a certain process and a certain thing connected with this process, this relationship being most intimate in the case of direct object. Through the process the thing denoted by the object is related to the subject, e.g.:

the boy ↔ is reading ← a book

The same kind of relationship can be observed in the case of the prepositional object, e.g.:

the boy killed the bird with a stone

the boy → killed ← with a stone

Here too we have a relation of two things established through a process.

The Adverbial Modifier is characterized by the completive bond and the circumstantial relationship, e.g.: (1) At this hour he generally retired to the smoking-room (2) She lay back in her chair with her eyes shut,etc.

Adverbial modifiers can be classified according to their meaning into adverbial modifiers of place, time, purpose, attending circumstances,etc.

Traditionally the class of adverbial modifiers includes adverbial modifiers of manner expressed by the so-called qualificative adverbs formed from the stem of adjectives with the help of the suffix -ly, e.g.: (1) He slowly walked home (2) Somebody loudly knocked at the door,etc.

Syntactically, however, these words behave in quite a different way from the adverbial modifiers of place and time.

In the above sentences, for example, the syntactic bond, which connects "slowly" and "loudly" with the verbs "walked" and "knocked" is a t t r i b u t i v e. The syntactic content expressed is q u a l i f i c a t i v e, not circumstantial. The syntactic function of the adverbs in -ly is, therefore, the same as that of the corresponding adjectives (cf. a slow walk, a loud knock,etc.), i.e. the function of an a t t r i b u t e.

The peculiar syntactic role of adverbs in -ly is one more reason to regard them as a categorial form within the class of modifying words. The morpheme -ly is, therefore, a mark of the categorial form of 'adverbality'. It is opposed to the zero inflexion in the 'adnominal' form.

There are therefore two kinds of attributes in English: a d n o m i n a l attributes expressed by the forms of adjectives with the zero inflexion (sudden discovery, slow walk,etc.) and a d v e r b a l attributes expressed by the forms in -ly (suddenly discovered, slowly walked,etc.)

The different combinations of syntactic bond and syntactic content provide a firm basis for classification into p a r t s o f t h e s e n t e n c e. But, of course, parsing does not consist in distributing all the parts of actual utterances among these divisions. The aim of a scientific syntactic taxonom is not to pigeonhole all the actually occurring innumerable

cases, but to help us penetrate into the system of linguistic laws and regularities that govern the complex interplay of language units in speech.

In actual speech we often come across such combinations of syntactic bond and syntactic content, which are less typical and should, therefore, be regarded as intermediate or borderline cases.

An instance of these is provided by the postposed forms in -ly, e.g.: "He disappeared suddenly" or "He knocked loudly at the door",etc.

The bond here is loosened. The word occupies a more independent position in the sentence, the unity of the attributive complex is disturbed. This is signalled prosodically (cf. he ˈdisa.ppeared \suddenly) and by a greater freedom of the position of the adverb (cf. he ˈknocked at the .door \loudly).

Though the syntactic content remains qualificative, the loosened syntactic bond leads us to the conclusion that this is a less typical attribute than in the case of a preposed adverb.

A still more dubious example of a part of the sentence is provided by prepositional phrases with an abstract noun denoting a quality or a feeling, e.g.: (1) He spoke with anger. (2) She looked at him with affection. (3) The day moved with the slowness of a year,etc.

Prepositional phrases of this kind tend to adhere very closely to the verbs they modify. This is signalled prosodic-

ally by the absence of a pause between the verb and the prepositional phrase. Like adverbal forms in -ly, such prepositional phrases qualify a process. Cf.: (1) He spoke angrily. (2)She looked at him affectionately. (3) The day moved slowly,etc. It follows that, although functionally the prepositional phrases and the forms in -ly can be regarded as syntactic synonyms, there is no absolute equivalence in the meaning expressed by them. The qualification of the process is represented differently. In the case of forms in -ly the quality is presented as inseparable from the process, as connected with it directly, independently from the agent. In the case of prepositional phrases the qualification of the process is given by indicating the actual feelings of the person (performer of the process) at the moment the action is performed. We can, therefore, conclude that the prepositional phrases in question are syntactically closer to attributes than to adverbial modifiers proper, but at the same time we must not overlook the fact that the idea of quality is inseperable from the general abstract meaning of 'object' characteristic of nouns as a class of words. Otherwise stated, the quality expressed by nouns is thought of as a kind of 'object'.

The borderline between different functions of prepositional phrases is often blurred. In general, the role of the prepositional phrase as a part of the sentence largely depends on which of the two kinds of meaning the noun expresses: the abstract categorial meaning of 'objectness' (предметност') or

the concrete lexical one. Thus, if we compare the following two sentences: (1) He turned the pages with reverent fingers, and (2) He turned the little gold pencil with his forefinger, we shall see that in sentence (1) the idea of 'objectness' in the prepositional phrase is weakened because of the presence of the adjective, the noun serving as a mere prop-word. Though grammatically connected with the noun, semantically the adjective is related to the verb, so that the prepositional phrase as a whole acquires a qualificative meaning. In contradistinction to (1), in sentence (2) the absence of an attribute before the noun brings the idea of 'objectness' to the fore. The prepositional phrase acquires an instrumental meaning and functions as a typical prepositional object.

As language is always in a state of flux, we often come across different kinds of blends and borderline cases. Thus, for instance, in the sentence "She spoke with anger in her heart" the prepositional phrase "with anger in her heart" occupies a more independent place as compared with the phrase "with anger" in "she spoke with anger". That is due to the presence of the phrase "in her heart", which has a local meaning and thus presents the 'quality' (feeling) as independent from the 'process' (anger in her heart). The meaning of the prepositional phrase here is one of 'attending circumstances', for it does not really 'qualify' the verb. It is, therefore, closer to an adverbial modifier. The sentence has the following meaning: "She spoke and there was anger in her heart".

The relative independence of the prepositional phrase in the sentence is signalled by pausation.

Other borderline cases can be exemplified by the following sentences: (1) He inquired about his aunt among the boatmen[35]

(2) She was brought up among the country folk

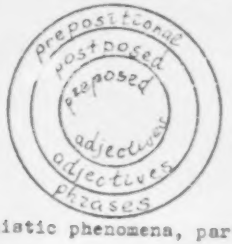
(3) Pooh pushed his way through the hole,etc.

What kind of syntactic content is expressed in these cases? The colligation-collocation situation is so involved here that it requires a very careful analysis on all the three levels of semantic abstraction, i.e. 1) thematic groups, 2) taxonomic categories, and 3) syntactic content proper[36].

Although the different categories within the group of secondary parts of the sentence are not always clearly marked (one category, as it were, merging with another), the core of each part of the sentence can be discovered easily enough. Each secondary part of the sentence can be graphically represented as a number of concentric circles with blurred borderlines symbolizing different realizations of the same part of the sentence in speech. The centre of the category is occupied by the most typical, 'classical' instances with a gradual transition towards the periphery , where we find the least clear--cut cases.

This can be seen in the structure of the attribute. The core of the attribute is constituted by the preposed adnominal and adverbal forms of adjectives (an old man, suddenly discovered,etc.). After them come postposed adjectives (informa-

tion available, discovered suddenly). Still further from the centre stand prepositional phrases, which, in fact, form a borderline case between the attribute and other parts of the sentence (the object and the adverbial modifier):



Like all linguistic phenomena, parts of the sentence are not permanent or unchanging. In the course of time new typical combinations of syntactic content and syntactic bond may appear thus giving rise to new parts of the sentence.

Different languages may have different parts of the sentence. Thus, for example, among other parts of the sentence we find in English the so-called'objective predicative', which can be expressed by a noun, an adjective, an infinitive and a participle, e.g.:

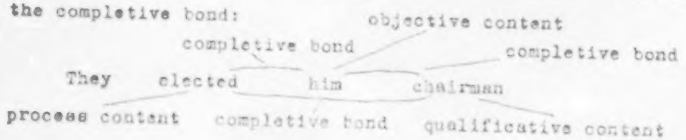
(1) They elected him chairman

(2) They found him guilty

(3) They saw him run

(4) They saw him running

We have here a very specific relationship of the qualificative - objective - process content expressed in the form of the completive bond:



Chapter 4

THE DIALECTICAL UNITY OF COLLIGATION AND COLLOCATION

Like lexical and morphological units, syntactical units constitute a system of -emes, which find different concrete realizations in speech. By analogy with the -emic terminology, used in phonology and morphology, these abstract structures are called 'tagmemes'. A concrete realization of the tagmeme in speech is a 'tagm'. The different realizations of the tagmeme are 'allo-tagms'. Thus, for instance:

(1) he kept smiling
they stopped talking
she continued writing,etc.

are allo-tagms of a tagmeme consisting of 'Noun (or Pronoun or Noun-like phrase) + Finite Verb + Verbal -ing' (N/Pron. + V + +Ving);

(2) he found the box empty
they painted the door green
I consider the book interesting,etc.

are allo-tagms of a tagmeme consisting of 'Noun (or Pronoun) + + Finite Verb + Noun (or Pronoun) + Adjective' (N/Pron. + V + + N/Pron. + A);

(3) the boy took the pen
the students are writing compositions
I have bought a book,etc.

may be regarded as allo-tagms of the tagmeme 'Noun (or Pronoun) + Finite Verb + Noun' (N/Pron. + V + N)

In tagmemes is manifested the sum total of rules of colligation. But actual living syntax cannot be reduced to abstract colligation, for what one actually finds in speech is the result of interaction between linguistic units of different levels, primarily of colligation and collocation.[37]

The importance of morphology for syntactic research has never been questioned. Its role is greater in synthetic languages and smaller in analytical ones. The role word-forms play is a historical category; thus it was much greater in Old English than it is now. Nevertheless in the following Modern English sentences different forms of words are used to signal difference of syntactic structure:

(1) They stopped talking

(Subject + Compound Verbal Predicate)

They stopped to talk

(Subject + Predicate + Adverbial Modifier)

(2) He sat silent

(Subject + Link-verb + Predicative)

He sat silently

(Subject + Predicate + Adverbal Attribute in postposition).

Although relevance of lexical relations for syntactic investigation was not always duly appreciated[38] recent syntactic research has shown that lexical-phraseological connections between words do affect syntactic relations and can bring about important changes in the syntactic structure of the utterance[39].

Thus, for example, in "her occupation is teaching English" and "his wife is teaching English" the difference in the syntactic patterns 'Subject + Link-verb + Predicative' and 'Subject + Predicate + Object' is fully conditioned by the different lexical meanings of the nouns "occupation" and "wife"[40]. Thus, syntactic analysis of an utterance whose aim is to discover the -emic units (etically realized as a sequence of concrete slovoforms) cannot be effected unless the lexical relations between the combining words are properly taken into account. The different lexical-phraseological relations can result in complete change of the syntactic structure of the utterance.

Turning to the analysis of concrete speech events in order to see how abstract syntactic patterns are actually realized in speech, we find a very close interdependence between the lexical--phraseological ties of the combining words and the productivity of the pattern[41]. Thus, for instance, E.S.Turkova has shown, that the probability of realization for English qualificative word-combination of the 'Noun + of + Noun' type, where the first noun denotes a person and the second noun - a quality, e.g. "a man of courage", "a woman of great beauty",etc., actually depends on the lexical character of the second noun. For this type of word-combination to be realized at all, the qualifying noun must have a meliorative connotation, e.g. "a man of talent", "a woman of courage and endurance and sincerity", "people of taste",etc. Nouns with a perjorative connotation are hardly ever used in this type of word-combination. The unacceptability of word-combinations like *"a man of dishonour",*"a woman

of cowardice",etc. is obvious[42].

More examples can be adduced including nominal word-combinations with the preposition 'with', such as "a man with a beard", "a cage with a bird", "an old woman with a wart", "a man with a sword",etc. If the second noun in such word-combinations denotes an 'inalienable part of the object modified' (obviation) a 'nesting' or 'embedded' attribute becomes indispensable. Thus, for instance, in cases like "a girl with green eyes", "a man with a bald head", "a boy with long hair",etc. the omission of the modifying adjective before the second noun is impossible. The pattern, therefore,becomes, as it were, split into two: 'Noun + with + Noun' (a man with a beard) and 'Noun + with + Adjective + Noun' (a girl with green eyes)[43].

Another example. Although in the abstract we may take for granted existence in English of the word-combination consisting of an adverb with a suffix -ly and a verb, as in, for example, "he slowly walked home", "she suddenly discovered the mistake",etc. its realization in actual speech depends on the l e x i c a l -p h r a s e o l o g i c a l relations between the slovoforms. There exists a large group of adverbs with different shades of modal meaning (e.g. clearly, happily, frankly, curiously, wisely, naturally, strangely,etc.), which often function in this position as parenthetical words - loose modifiers of the sentence as a whole. This is always the case when the lexical meanings of the adverb and the verb are incompatible. The necessary condition for an adverb to function as a close modifier (adverbal

attribute) is its lexical compatibility with the verb. Compare the following two groups of examples:

(1) She clearly saw her mistake

She happily smiled at the prospect

She began to try to think of some way of at once and naturally alluding to the other house

(2) She clearly discovered the mistake

The school had been built by the richest brewer in London, who was happily knocked over by a hansom outside the hospital... (Ch.Dickens)

He naturally went home[44].

In the first group of examples the adverb is apprehended as qualifying the verb[45], while in the second group it functions as a parenthetical modal word.

The state of affairs becomes still more involved on the level of the sentence. Thus, A.Drazdauskas has shown that under certain lexical-phraseological conditions the predicative in the so-called 'non-process qualificative predicate' (see above, p.54) tends to become structurally expanded; as a result, the syntactic construction, the syntax of the utterance can no longer be explained in terms of the simple formula 'Noun + Link--verb + Noun' or 'Noun + Link-verb + Adjective'. Here are some examples: (1) Sir Joseph was not a church-going man(E.Waugh) (2) ... it is the little man that is a bundle of contradictory elements(W.S.Maugham). (3) ... they'd laugh and say that you were sloppy and soft in the head(S.Barstow). (4) He felt that

women were impossible to understand(P.Wylie)

In cases of this kind the 'boundaries' of the predicate because of the inordinate length and complexity of the predicative are blurred[46], e.g.: (1) He was a man of middle height and spare figure, nearly sixty years old, by constitution rather delicate in health, but wiry and active for his age(E.C.Bentley). (2) She seemed like some little ageless nymph of the woods, some gracious sprite from an Italian painting, too smooth, too slim, too luminous to be really made of flesh (I.Murdoch).

The two terms - colligation and collocation - were coined by the head of the English linguistic school, Professor J.R.Firth[47] C o l l i g a t i o n is the morphosyntactically conditioned combinability of words in speech[48], while c o l l o c a t i o n is the combinability of words in accordance with their lexical--phraseological relations[49]. It follows that the two terms serve to distinguish between the syntactic(formal syntactic, general syntactic) 'connections' or 'ties' in the utterance, on the one hand, and the phraseological attraction or repulsion between its ultimate units, on the other. When we say that the two aspects, colligation and collocation, should be regarded as a dialectical unity, we mean the following: although the study of the most abstract forms of syntactic structure is (and cannot help being) the first step in all syntactic research, the analysis of actual 'products of speech' (proizvedenija reči) can by no means be confined to the above. We shall now proceed to explain in greater detail what has so far been discussed mainly from the point of view of metalinguistics.

First and foremost comes the question of the so-called 'syntactic pattern'. There can be no doubt that speech is based primarily on certain general schemes or patterns, which are widely accepted and on which combination of words in speech is naturally based. In other words, it is not only useful but even necessary to visualize abstract schemes of the VP, NP,etc. type to which all students of syntax have now grown accustomed.

But speech is an a c t i v i t y and it could not exist if there did not exist a certain background to whatever is said or written, a certain background, which is best described as t h e e x t r a l i n g u i s t i c r e a l i t y o f s p e e c h. The latter is so multiform, there is such an enormous number of different situations in which speech is used, that it is practically impossible to deduce the simple patterns or logical schemes of the kind mentioned above (VP, NP,etc.) inductively, i.e. from what i s, and cannot help being, the a c t u a l s u b j e c t o f s y n t a c t i c r e s e a r c h - the actual reality of speech.

When we want to discover how speech is produced and how it is that it acquires different shapes in different situations, we must obviously begin with a careful study of as extensive a corpus of actual speech material as possible, and from this study deduce certain essential principles and methods of analysis. It may be useful to reiterate in this connection that when we speak of 'dialectical unity' we mean the i n t e r a c t i o n, the mutual i n f l u e n c e between the abstract 'pattern' (colli-

gation) and its concrete lexical-phraseological realizations. The lexical element does affect the s y n t a c t i c r e l a t i o n s h i p s in the utterance. In other words, the lexical units with their particular lexical meanings (when combined according to the basic rules of syntax) are so powerful, that the syntactic relationships can be disturbed under their impact; the at first sight stable, rigid syntactic structure is reconstructed, is altogether changed and a different s y n t a c t i c relationship is established.

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N o t e s

[1] "... it can hardly be doubted that it (i.e. a definition of a sentence - A.D. and G.B.) must be based on the degree of 'formattedness' of an utterance, which will also be a measure of its 'sentencehood'. A sentence (when full-blown) is an utterance which has been formatted in such a way as to be acceptable for school-teaching, editorial work, efficient stenography, etc." Akhmanova and Mikael'an (1969, p.118).

[2] The definition of the sentence given in the dictionary of linguistic terms by O.S.Akhmanova (1966, p.347) implies a very high degree of formatting.

[3] Concerning different approaches to the relationship between an utterance and a sentence see Obščeje Jazykoznanije (1972, p.320).

[4] The term 'parts of speech' is a calque from the Lat."partes orationis" (parts of the oration, of a speech event). The existing terminology is misleading. A speech event is actually broken not into parts of speech but into parts of the sentence. Parts of speech are a fact of a given language. They are, in fact, 'parts of language' (cf.Gardiner 1951, p.134), parts into which the language stock is divided. Their characteristics as nouns, verbs, etc. are not constituted by their employment in a concrete act of speech but are inherent in them as representatives of certain classes of words.

[5] Gardiner (1951,p.142).

[6] Conversion - forming a new word by transposing a given stem into a different inflectional paradigm. Akhmanova (1966, p.202).

[7] 'Slova kategorii sostojanija' - the term was introduced by acad.L.V.Ščerba and is now in common use in Soviet linguistics.

[8] Sometimes called 'statives'. See Ilyish (1971,p.30).

[9] Smirnitsky (1957).

[10] Smirnitsky (1957, p.192) See also Akhmanova (1966,p.518).

[11] See Akhmanova (1966,p.462).

[12] Smirnitsky (1957,p.107ff.)

[13] See Akhmanova (1972,pp.131-136).

[14] It must be noted that in the English terminology there is only one pair of generally accepted terms: subject and predicate. It is, therefore, very important that these terms should be used very carefully in order to make it clear which is meant: the content or linguistic expression.

[15] Most of them are fragmentary utterances (the so-called incomplete two-member sentences) typical of the colloquial register of speech in which the subject can be easily supplied from the situation, e.g.: (1) Left yesterday. (2) Coming? (3)See you tomorrow. (4) Happy journey!

In such sentences the subject is a definite 'thing-meant', which is not expressed because it is clear from the context of the situation. Cf. e.g. (1) Are you coming? (2) I'll see you tomorrow,etc. Such 'deviant' (not properly formatted) sentences are also found in Russian, e.g.: (1) Идешь? (2) увидимся завтра. (3) Не знаю, что делать ,etc.

As we see, sentences,where the subject does not find any linguistic expression, occupy a different place in the systems of the two languages.

The relations between the types of subjects and their linguistic expression in Russian and in English is represented in the table below (in the table sentences with the subject, which is expressed formally, are marked by (+)).

	Russian	English
Definite Subject +	(complete sent.) Он пришел	+ (complete sent.) He has come
Definite Subject -	(incomplete sent.) Идешь?	- (incomplete sent.) Coming?
Indefinite Subject	- Холодно. Говорят, что... Думается, что...	* It is cold They say that... One would think...

As is seen from the table in both the languages definite subjects can either find or not find linguistic expression. Hence

the difference between the 'complete' and 'incomplete' sentences.

As for the indefinite subjects, they find linguistic expression only in English.

[16] See Smirnitsky (1957,pp.112-115).

[17] This term is used to describe what in the English and American linguistic tradition is treated as a combination of a 'verb of incomplete predication' (J.C.Nesfield, G.O.Curme et al.) and a predicative; in Russian linguistics it goes by the name of 'sostavnoje imennoje skazujemoje' (compound nominal predicate). But whatever the metalanguage, what we are talking about is the type of the predicate, which in most text-books and in quite a few articles on the subject is exemplified only by very simple word-combinations (constructions) of the type "she is young", "he is a doctor" etc.

[18] Cf. Irten'eva (1956, pp.126-127).

[19] George O.Curme (1931), Nesfield (1910), Ganshina and Vasilevskaya (1964), Kaushanskaya et al. (1954).

[20] George O.Curme (1931), Jespersen (1927), Nesfield (1910), Sweet (1900), Lejkina (1953).

[21] See Smirnitsky (1957,p.125).

[22] See Brazdauskas (1970,pp.158-167).

[23] In comparative constructions of this type it is only the notional words that are stressed. Consequently, a pause within the construction would be unnatural and this proves semantic and syntactic inseparability of the whole complex. See, e.g., Kingdon (1958,p.180).

[24] The syntagm is the smallest significant part of a phrase singled out by rhythmic-intonational means. Akhmanova(1966, p.409).

[25] Cf. Smirnitsky (1957,pp.182-183).

[26] See Ozarskaja (1972,pp.16-26). Among the latest works on the subject see also Hartvigson (1969). In analysing the role of intonation as an important means of syntactic expression the author lays particular stress on the interaction of prosodic and lexical phenomena. The syntactic function of the adverb is regarded as conditioned by three factors: position, intonation and lexical relations. Cf. Mikael'an (1966).

[27] See Nifontova (1971,p.13).

[28] We use the system of prosodic transcription accepted at the English department of Moscow University. See Syntax... (1972,pp.114-123).

[29] About the potential pause see Ozarskaja (1972,p.21). In a different terminology the demarcation signals between units in the speech chain are referred to as different kinds of j u n c t u r e or d i a r h e m e. See Nifontova (1972, pp.114-123).

[30] See Akhmanova (1966,p.340).

[31] The functions of syntactic order are:

1) grammatical,

2) lexical or psychological (i.e. the function of order in the expression of functional sentence perspective, see pp. 16-19.

3) stylistic. About these functions of order see Smirnitsky (1957,pp.62-74). We can also speak of order in terms of information theory (see Appendix I,pp.

[32] See Smirnitsky (1957,p.184).

[33] The three levels of semantic (conceptual) abstraction correspond to the dialectical relation between the individual (the particular) and the general.

[34] Šmyr'ova (1972). Also see Šmyr'ova (1971,pp.69-83).

[35] The example is borrowed from Smirnitsky (1957,p.222).

[36] See Šmyr'ova (1972).

[37] Cf. Akhmanova et al. (1969). By claiming the dialectical unity of colligation and collocation we do not adhere to the view that speech in general is organized by taking (or choosing) certain 'syntactic patterns' and 'filling' them lexically (or to use the metalanguage of transformational grammar, by introducing 'the semantic component of the sentence'). We are convinced that this approach cannot assure proper understanding of principles upon which speech activity is based.

[38] See, for example, Ch.C.Fries, who maintains that syntactic relations can fully be accounted for in terms of formal correlations only, "the lexical meaning giving no clue to them". Fries (1963,p.59).

[39] This problem has received special attention in the research work carried out at the English department of the philological faculty of Moscow University. See Akhmanova et al.(1969), Problemy neidiomaticeskoj frazeologii (1971), Syntax: Theory and Method (1972).

[40] Smirnitsky (1957,pp.55-56).

[41] We avoid the term 'model', which is very popular in modern linguistics and is used by different authors in widely different acceptations. See Syntax ... (1972,p.10).

[42] See Turkova (1971,pp.107-116).

[43] See Smyr'ova (1969,pp.70-78).

[44] Some of the examples have been borrowed from Hartvigson (1969).

[45] It must be noted, however, that lexical compatibility does not prevent the adverb from being used as a parenthetical sentence modifier. The difference is then expressed prosodically. Compare, e.g., "She /clearly'\saw her mis,take" and "She 'clearly 'saw her mistake".

[46] About the 'boundaries' of the predicate see also above, pp.54-57.

[47] Firth (1957).

[48] Akhmanova (1966,p.199).

[49] Akhmanova (1966,p.199). Also see Drazdauskas (1972).

PART III

THE SYNTAX OF THE WORD-COMBINATION

Chapter 1

THE MORPHOSYNTACTIC ASPECT OF THE WORD-COMBINATION

Abstracting ourselves from their actual manifestations in speech we can draw up an inventory of patterns characteristic of a given language. These patterns lend themselves to a classification, which follows the classification of the parts of speech. If in a language we have nouns we are sure to have nominal word-combinations, e.g. "a man of honour", "the woman of the enormous bag",etc. If we have verbs we must also have word-combinations of a verbal character, e.g. "to have a smoke", "to depend on somebody's opinion", "to keep asking questions",etc. Adverbial word-combinations in English are, for example, "very hard", "well enough",etc.

1) Nominal word-combinations, for example:

'Adjective + Noun' - poor John, a cold day, good food,etc.

'Noun + Preposition + Noun' - a man of endurance, room at the top,etc.

'Noun + Preposition + Adjective + Noun' (word-combinations with the so-called 'embedded' attribute, i.e. an attribute, that cannot be left out, making an integral part of the word-combination in question) - a girl with blue eyes, the house of the open window, the woman of the big bag,etc.

'Noun + Preposition + Verbal -ing' - pleasure of travelling, difficulty in understanding,etc.

'Noun + Infinitive' - time to start, desire to please, a book to read, a problem to discuss,etc.

2) Verbal word-combinations, for example:

'Verb + Noun' - to read books, to want help, to cut wood,etc.

'Verb + Infinitive' - to want (wanted, wanting) to go, to forget to post, to pretend not to see,etc.

'Verb + Verbal -ing' - to stop talking, to enjoy walking, to like swimming,etc.

'Verb + Preposition + Verbal -ing' - to insist on going, to apologize for coming late,etc.

'Adverb + Verb' - to fully appreciate, completely forgot, greately admired,etc.

'Verb + Adverb' - to appreciate fully, to disappear suddenly, to forget completely,etc.

3) Adjectival word-combinations, for example:

'Adjective + Infinitive' - ready to go, easy to please, glad to see, difficult to understand,etc.

'Adjective + Preposition + Noun' - full of water, good for the child, aware of the facts,etc.

'Adjective + Preposition + Verbal -ing' - fond of reading, good at swimming,etc.

The variety of adverbial word-combinations is too limited to be presented in the same form.

As far as colligation is concerned, word-combination requires 1) choice of inflectional categories, 2) proper word order and 3) correct choice and use of syncategorematic words.

The choice of inflectional categories is indispensable for 'agreement' (concord) and 'government'. In the case of the former the subordinated and subordinating words are unified by community of morphological grammatical categories: in Russian, for example, the adjective 'agrees' with the noun in gender, number and case, e.g. белая берёза, белых берёз ,etc. In English agreement is only found in the choice of demonstrative pronouns which agree with the nouns in number: "that book", "those books",etc.

G o v e r n m e n t is 'selection' of a particular form for the subordinated word by the subordinating one a s a l e x e m e, i.e. not by the particular shape the slovoform has in the text in question. In Russian, for example, certain verbs 'govern' the genitive, the instrumental,etc., as in касаться вопроса, заниматься делом ,etc. Modern English has lost almost all of its original cases[1].

As far as 'prepositional government' is concerned, the applicability of the term to sequences like "to insist on", "to persist in",etc. remains an open question. L.Činenova has shown that there is no clear-cut line between prepositional government, on the one hand, and the free use of prepositions, on the other[2].

In word-combinations order fulfils the technical function of simply bringing words together. Very often the order of elements in word-combination determines its type as nominal, verbal,etc. Thus, for example, the word-combination "to spend money" is verbal, while "money to spend" is nominal.

Languages differ both in the types of their word-combination patterns and in the way these patterns function in speech. Seemingly identical constructions on closer examination will reveal unexpected syntactic incompatibilities. Thus, for example, English prepositional word-combinations of the "people in Moscow" type at first sight seem to be identical with their Russian counterparts, i.e.ЛЮДИ В МОСКВЕ. But closer study discloses the following interesting difference. In a sentence like "People in Moscow go to bed early" the underlined word-combination is obviously an attributive group, functionally equivalent to the Russian МОСКВИЧИ, this syntactic relationship being signalled by the absence of the pause and by word order (the prepositional phrase is used in close contact with the preceding noun). When compared with the above, the Russian sentence Люди в Москве рано ложатся спать is found to be functionally (syntactically) different, because ЛЮДИ В МОСКВЕ does not mean МОСКВИЧИ , but ЛЮДИ, КОГДА ОНИ В МОСКВЕ (people when they are in Moscow),i.e. the function is predominantly adverbial. In Russian prepositional constructions of the type В МОСКВЕ ,etc. seldom appear in the function of an attribute. Therefore, such a sentence, as "All work on the road was stopped" will have to be translated as

Все дорожные работы or Все работы, которые велись на дороге, прекратились. The sentence Все работы на дороге прекратились would be ambiguous. If we were to say Приятель в Бретфорде рассказал ему об этом, "в Бретфорде" will be naturally apprehended not as an attribute but as an adverbial modifier indicating the place where the action was performed. The syntactic structure of the utterance would then have to be segmented as: Приятель | в Бретфорде | рассказал ему об этом. The segmentation of the English sentence would be different: "A friend in Bradford | told him about it". Thus, a word-combination of this type in English is much more intimately fused than its Russian counterpart, the attributive relationship being closer than the adverbial one.

Fusion of parts is also close e.g. in "the girl of the dove coloured frock", etc. but it is closest in attributive combinations with preposed adjective, as in "an old man", "a young girl", etc. Here the closeness of the connection between the words is as great as, for example, that between the elements of a compound word. In cases of this kind the word-combination is actually on the borderline between the complex and the 'ultimate' sentence element, i.e. the word.

A similar closeness of fusion is found in English verbal word-combinations of the type 'Adverb + Verb', e.g. "I fully appreciate your kindness". It becomes less intimate if the word order is changed, as in "I appreciate fully your kindness". If the infinitive is substituted here for the finite form it is liable to 'split'.

Until recently the question was discussed mainly from the point of view of compatibility with literary norm: it has been

debated whether the user of English should be allowed to insert adverbial modifiers between the particle 'to' and the infinitive. Although 'school' grammar was believed to set down hard and fast rules banning the separation of the particle from the infinitive, even highly educated people are found more and more often to violate this rule: it has become almost common practice to say "to exceedingly admire", "to fully appreciate", etc. Here are some examples taken from literature: (1) It had been impossible to seriously confide to June his conviction that property in Soho quarter would go up in value(J.Galsworthy). (2) "... I wish you to clearly understand that the total cost of the house... must not exceed twelve thousand pounds... (J.Galsworthy).

The splitting of the infinitive is the result of a more intimate fusion of the members of a verbal word-combination under certain lexical-phraseological conditions[3]. It helps to avoid ambiguity and distinguish neatly between e.g. "Our object is to further cement trade relations" and "Our object is further to cement trade relations". In the latter case we would not know, feel " doubtful whether an additional object or additional cement is meant "[4].

So far we have concerned ourselves mostly with the morpho-syntactic aspect of word-combination. This does not, however, exhaust the scope of the Syntax of word-combination. If we understand Syntax as the dialectical unity of colligation and collocation we shall have to face a number of other important and

interesting problems. Among them is the problem of the c o n c e p t u a l b a s i s of the word-combination.

We shall now briefly acquaint the reader with some results of the research carried out in this field at the English department of Moscow University[5].

Chapter 2

THE CONCEPTUAL BASIS OF THE WORD-COMBINATION

Formal Syntax disregards the conceptual background of word-combination. But we cannot understand speech as it really is unless we take into consideration the underlying conceptual background.

The most general, fundamental concepts that underlie word--combination are those which are reflected in the division of words into parts of speech. This division is based on the ability of the human mind to generalize and classify the phenomena and processes of the extralinguistic world as the abstract categories of 'object', 'process', 'quality',etc. These conceptual categories are reflected in the categorial meanings of parts of speech which are, therefore, different from the lexical meanings of individual words. By attaching to it the morphological grammatical categories of parts of speech any fact of the external world may be presented as either a 'thing' or a 'process', or a 'quality',etc. Thus, for example:

1) a 'process' presented as a 'thing' and as a 'quality' - a jump, a swim, an arrival, departure; jumpy, creaky, charming, etc.

2) a 'thing' presented as a 'process' and as a 'quality' - to table, to father, to pen,etc.; manly, boyish, glassy,etc.

3) a 'quality' presented as a 'thing' and as a 'process' - difficulty, blackness, indifference,etc.; to blacken, to sadden,etc.

The 'categorial meanings' of parts of speech provide the most general types of 'conceptual background' for word-combination. Thus it is natural for a word with the categorial meaning of 'thing' (noun) to combine with a word denoting 'quality' (adjective), or for a word with the categorial meaning of 'process' (verb) to combine with a word denoting 'thing' (noun),etc.

As language develops, however, people become conscious of new relations. As a result the system of parts of speech changes together with the morphosyntactics of word-combinations. Thus, the actual realizations of the most common type of attributive word-combination (Adjective + Noun) are closely connected with the underlying conceptual difference between 'limiting' and 'descriptive' qualification[6].

Linguistically this opposition is confirmed by two different tendencies displayed by these word-combinations. When semantically isolated, l i m i t i n g word-combinations tend to form compound terms, e.g. "mathematical (linguistic, phonetic) analysis"; "definite (indefinite) article"; "bourgeois (proletarian) state";etc., while the d e s c r i p t i v e ones have a marked tendency to produce metaphorical phraseological units, e.g.: "dangerous corner", "narrow escape", "cold shoulder", "deep waters",etc.

From a purely syntactic point of view the above mentioned categorization of word-combinations presents great interest because it finds a specific syntactic expression. It has been shown, for instance, that in the case of a string of preposed adjectives

limiting attributes tend to cling to the noun, while descriptive ones show a reverse tendency. This rule can be formulated as follows: "the nearer the attribute is to the noun, the greater the probability that it will function as a limiting attribute, and vice versa"[7]. If we correlate these results with the data obtained by some researchers concerning the position of preposed adjectives as conditioned by their lexical meanings[8], we can draw the following conclusions:

1) there is interdependence between the lexical meanings of the adjectives, their position in attributive groups and their function as a limiting or as a descriptive attribute. Thus, adjectives,denoting material, nationality or colour, most frequently occur in the position next to the noun because they usually function as'limiting'in virtue of their lexical meaning, while adjectives denoting size, for example, tend to be 'descriptive' and are generally placed farther from the noun;

2) the speaker can turn a 'limiting' attribute into a 'descriptive' one by merely changing its position (though most often with a marked stylistic effect).

Cf.: (1) "an old wooden table" and "a wooden old table"

(2) "a fat old man" and "an old fat man",etc.

In the flow of speech attributive word-combinations including those with several adjectives follow different types of prosodic organization. We have, therefore, good reason to ask ourselves whether there is anything like regular correlation between the prosodic arrangement of groups of adjectives and their function as 'descriptive' or 'limiting'. Preliminary results of relevant investigations show that the answer should be in the affirmative.

Chapter 3

PRODUCTIVITY AND FREEDOM OF WORD-COMBINATIONS

The productivity of word-combination patterns is hardly ever absolute, for a number of different factors tend to restrict it. The speaker cannot freely choose lexical material to 'fill' patterns, one of the constraints imposed upon him being purely c o l l o c a t i o n a l, i.e. depending on the lexical-phraseological combinability of words. Although this has been greately overrated, we still find examples like the following, which are meant to prove that what we are dealing with here is not just difference in the semantic make-up of those adjectives, but some kind of more or less mystic law of 'distribution':

E. a strong man		R. сильный человек
a strong wind		сильный ветер
strong tea	but	крепкий чай
strong beliefs		твердые убеждения

Another constraint imposed up on the 'freedom' of word-combination is s o c i o l i n g u i s t i c.

It has also been shown that word-combination is conditioned by the culture, traditions and customs of the community[9]. In most cases the speakers, therefore, do not create new word-combinations, but reproduce those that are stored in their linguistic experience. Thus, for instance, such word-combinations as "white tablecloth" and "black dress" are regularly

reproduced by the speakers of English because in the culture in question 1) tablecloths and dresses are commonly used and distinguished by their colour, and 2) white tablecloths and black dresses are often used in specific situations (on solemn official occasions and as a sign of mourning respectively), so that these word-combinations acquire some additional specific connotations[10]. The speakers, therefore, do not 'fill abstract patterns with lexical material', but use ready-made units. The same concerns such word-combinations, as e.g. "blue sky" or "green grass", which reflect the physical experience of the speakers.

Chapter 4

WORD-COMBINATIONS AS 'NON-COMMUNICATIVE' UNITS

The Syntax of the Word-Combination may be described as 'Minor' Syntax in contradistinction to the 'Major' one, or the Syntax of the Sentence. This division reflects the great difference between linking words in speech to achieve 'non--predicative' (nominative) complex units, on the one hand, and linking words syntactically to express predication, on the other. Minor Syntax can, therefore, be said to deal with the 'non-communicative' aspect of the utterance. Utterances usually include complex units - 'word-combinations' or 'slovosočetanija', which are constructed according to certain 'rules' of arrangement and which function very much in the same way as the ultimate unit - the word. In the course of investigation they may be 'taken out' of the utterance and analysed as syntactic units in their own right. This is the task of Minor Syntax or the S y n t a x o f t h e W o r d-C o m b i n a t i o n.

Major Syntax deals with the c o m m u n i c a t i v e aspect of the utterance. It is concerned with the rules according to which words and word-combinations are 'actualized' in speech, i.e. used as parts of predicative units - units of communication integrated into a factual situation and expressing the purposeful intention of the speaker in the form of 'sentences'. Major Syntax, then, is the S y n t a x o f t h e S e n t e n c e.

The concept of the word-combination was first introduced in Russian linguistics and occupies an important place in the works of Soviet linguists[11]. V.V.Vinogradov defined the word-combination as 'a free equivalent of a phraseological unit', the latter, in its turn, being viewed as 'a free equivalent of a word' . The word-combination and the word are thus assumed to be functionally identical. This can be shown by comparing, for example, a verb - "to laugh" and a verbal word-combination - "to give a loud neighing laugh". On sentence level "laugh" and "give a loud neighing laugh" can both fulfil the function of verbal (process) predicate, as in "The woman gave a loud neighing laugh" and "The woman laughed".

Both the word-combination and the word preserve their lexical-phraseological identity in all their different grammatical forms: in, for example, "laughs", "laughed", "laughing", etc. the 'word' (the 'lexeme') remains the same, its identity is not disturbed. The same applies to the different 'forms' of a word-combination, thus - "giving a loud neighing laugh", "gave a loud neighing laugh",etc.

Like the word, the word-combination belongs to the nominative units of language. It is a combination of two or more notional words[12], which denotes one concept however complex[13].

In contrast with the word-combination, the sentence is a unit whose grammatical and prosodic organization endows it with the function of the basic means of expressing and communicating thoughts about extralinguistic reality, the attitude

of the speaker to the latter,etc.[14] The sentence is a predicative unit. The essential property of the sentence (as distinct from the word-combination) is the expression of p r e d i c a t i o n, i.e. referring a certain'thought-content'to reality and presenting it as actually existing or happening, as desirable, probable, expected to exist,etc. Obviously the 'thought--content' (soderžanije mysli) is, in its turn, connected with the situation in which the speech-event takes place. Thus, for instance, the extralinguistic content expressed in "the boy is good" and "a good boy" is the same (a relation between a certain person and a certain quality). But in the first example the 'thought-content' is presented as a fact directly connected with the occasion of the speech-event. A certain state of things is assumed by the speaker 'to take place', 'to exist', 'to be'. The speaker also expresses his purposeful intention: he makes a certain s t a t e m e n t (as distinct from a question or a request). In the second examp ' reference to reality is not syntactically overt. "A good boy" becomes a sentence (or utterance) only by means of intonation, for a n y word or word--combination can be turned into a sentence if they 'carry' some kind of communicative intonation. Thus, by associating e.g. "working hard" or "a good boy" with a certain intonation contour we can transform them into sentences:

= \Working /hard?=

= (A) 'good \boy!=

In sentences that contain a finite form of the verb the expression of predication is more elaborate, for besides intonation it is also expressed by the categories of mood, tense and person[15].

Syntax studies both the sentence and the free word-combinations, which enter into it. Of the two tasks the problem of the sentence is the more important, the second one being subordinated to it. That is why 'Minor' Syntax is part of the 'Major' one.

N o t e s

[1] One wonders if the term can be used to denote the opposition of constructions with transitive and intransitive verbs, as, for example, in "he sells books" and "the book sells well".

[2] See Činenova (1972,pp.39-51).

[3] The relations between the elements of the 'split infinitive' in connection with the problem of the distinction between the word and the word-combination are analysed by Akhmanova (1961).

[4] H.W.Fowler. The Split Infinitive. SPE Tract.No 15. Quoted from Partridge (1967,p.296).

[5] See Akhmanova Olga and Esther Mednikova (eds) (1971).

[6] L i m i t i n g attributive combinations single the object out of the same class of objects, oppose it to the other objects of the same class. D e s c r i p t i v e attributive combinations give some additional information about the object without opposing it to the other objects of the same class.

[7] Akhmanova Olga and Esther Mednikova (eds) (1971,p.105).

[8] Akhmanova et al. (1969,p.48).

[9] See Ter-Minasova (1970). Also see Ter-Minasova (1971,pp.134-144).

[10] Ter-Minasova (1971,p.138).

[11] See Vinogradov (1954a, 1954b, 1954c, 1955), Smirnitsky (1957), Admoni (1955), Jarceva (1961), Barhudarov (1966), Počepcov (1971), Ilyish (1971)

[12] 'Two or more' is important, because a combination of one 'lexically full' (notional) word with syncategorematic words does not produce a word-combination. Thus, for instance, "of property" or "at the top" are prepositional phrases, which make part of word-combinations in "a man of property" and "room at the top".

[13] See Akhmanova (1966,p.426). Metalinguistically, then, the term 'word-combination' is not equivalent to 'combination of words'. Thus a sentence (consisting of more than one word) or a prepositional phrase can be referred to loosely as 'combinations of words', but they are not 'word-combinations'.

[14] See Akhmanova (1966,p.347). Also see Akhmanova (1972,p.131).

[15] The category of mood expresses the attitude of the speaker to the narrated event (to the content of what is being said): the speaker presents it as existing, happening, desirable, impossible,etc. The category of tense expresses the relation

between the narrated event (the process of speaking) and the speech event. The category of person expresses the relation between the speaker and the performer of the narrated event. See Belenkaya (1966,pp.38-40).

A P P E N D I X I

ON THE APPLICATION OF INFORMATION THEORY TO THE LANGUAGE - SPEECH DICHOTOMY

The study of syntax has always been deeply concerned with one of the basic dichotomies of our subject - the mutual relationship of speech and language. For syntax this problem is of great methodological importance because on the way it is solved depends the scope and method of syntactic research, as well as the treatment of the more specific syntactic categories[1].

Language is viewed as rational materialistic abstraction from the innumerable acts of speech or 'speech events'.

The discrete units which, together, form the specific means of communication called 'language', may be simple (morphemes, words), complex (phraseological units) or have the form of patterns of arrangement (constructions). But these do not appear as a haphazard or disorderly conglomeration of units: they form a system of coexisting interconnected and interrelated elements arranged into one organized whole. To understand the role and place of a particular linguistic unit within this whole we must regard it as part of the s y s t e m of language.

The language - speech dichotomy goes back to Wilhelm von Humboldt[2], who insisted on distinguishing between e n e r g e i a, i.e. language as a creative process, language

in the making, on the one hand, and e r g o n, the result of the process, language as a fixed and rigid system, on the other. This distinction was most important, because well into the 19th century linguistics was confined to texts, which were regarded as the only true object of scientific study. It is also to Humboldt that de Saussure owes his idea of the language - speech antithesis as elaborated in his famous lectures[3].

As early as 1933 an outstanding English scholar, Sir Alan Gardiner, the author of the well-known "Theory of Speech and Language" expressed the view that the distinction between speech and language was so far-reaching that it could hardly fail sooner or later to become the indispensable basis of all scientific treatment of grammar[4]. His words were fully confirmed by the development of linguistics since that time. The importance of the distinction and the great variety of slants on, and approaches to, the problem is reflected among other things in the metalanguage of linguistics, in the great number of different names the two members of the dichotomy have received. Thus, side by side with 'speech' and 'language' we find, for instance, the following pairs of terms:

message - code

allo- - -eme

variant - invariant

token - type, or , in terms of methods of research,—

probabilistic - t-theoretical.

'Message' and 'code' belong to information theory[5], where a speech event is regarded as the process of transmitting a message from a transmitter (the speaker) through a channel (the air) to a receiver (the listener). To be transmitted the message must be encoded. The code used in speech communication is language. When a message encoded by the speaker reaches its destination it is decoded by the listener, who has a command of the code (the language) in question.

The antinomy '-eme vs. allo-' reflects the difference between abstract linguistic units as parts of the system of language, the result of scientific abstraction from innumerable speech events and their concrete 'etic'[6] manifestations in speech. The 'allo-' units are different realizations of one and the same abstract '-eme', one and the same unit of language. Thus, for instance, the morpheme of the plural of nouns ‹‹z›› is realized in speech in the form of three different allo-morphs: [z] , [s] and [ɪz] , e.g. pens [penz], cats [kæts], matches [mætʃɪz].

The opposition of '-emes' and 'allo-' units is found on all levels of language, thus:'phonemes vs. allo-phones' in phonology, 'lexemes vs. allo-lexes' in lexicology, and in morphology - 'morphemes vs. allo-morphs'. In syntax the same relationship appears as the opposition of 'tagmemes vs. allo--tagms'(see above, pp.78-79).

The act of speech (or 'speech event') is unique in the sense that it is always connected with a definite occasion

and is the result of the speaker's purposeful intention. The 'product of speech' (proizvedenije reci) is thus always co-ordinated with the situation in which it is produced. Speech is, therefore, something protean, inconstant. It always contains something 'new', something to get across or 'communicate' within the context of a given speech-situation.

In contrast with speech, language appears as a comparatively stable system of elements or units, which recur as such; in each instance of their use they preserve certain basic characteristics that are proper to them. Units of language may thus be regarded as 'invariant'. The different realizations of the same 'invariant linguistic unit' in speech are its 'variants'. For example, the invariant morpheme of the plural of nouns «z» occurrs in speech in the form of three variants: [s], [z], [ɪz]. Thus, the opposition of 'allo-vs. -eme' appears at the same time as an opposition of variants and invariants. An 'allo-' is a variant of an '-eme'.

Another pair of terms that is sometimes used to distinguish between abstract units of language and their actual realizations are 'type' and 'token'. All linguistic forms are said to constitute a 'type-token' complex. For example, there is only one word (one lexeme) the in the English language but many different realizations of it in speech[7]. Thus, each concrete occurrence of a lexeme, a morpheme, etc. in speech is a 'token' of a certain 'type'.

The terms 'probabilistic' vs. 'set-theoretical' are borrowed from mathematics. They reflect the difference in the

approach to the investigation of speech phenomena, on the one hand, and language phenomena, on the other. When dealing with language we may think in terms of sets of units, whereas speech may be investigated in terms of the theory of probability.

A speech event 'unfolds' in time. The linear succession of discrete elements in the spoken chain is, in fact, a temporal succession, the occurrence of every linguistic element having a certain temporal location. The reaction of the listener starts the moment the enunciation begins. He thinks in terms of probability: what is the probability of the occurrence of the next element in the spoken chain?

The degree of predictability of an element depends on the element(s) that precede it. It is highest in phraseological units. For example, if we say: "A rolling stone ... gathers no... moss" with intervals (as indicated by dots),the possibility of the listener supplying "gathers" and "moss" will be very high. The same is true of, for instance, "Can the leopard... change ... his spots?"

In word-combinations the degree of predictability of a concrete lexeme depends on the lexical-phraseological combinability of the preceding word. Thus, for instance, in "an aquiline ..." the choice of the noun is practically limited to "nose" or "profile", while in "a black ..." the probability of predicting the next word is much lower, for the adjective "black" has a comparatively wide lexical-phraseological combinability,e.g. - a black ... dog (cat, coat, dress, pencil, spot, night,etc.).

Here we must speak of the predictability of a certain class of words rather than a concrete lexeme: the next element will, most probably, be a noun[8].

It must be noted, however, that complete freedom of choice of words within a word-combination is achieved only on the metasemiotic level, as most word-combinations prove to be conditioned sociolinguistically[9] (cf. above, pp. 104). Thus, for instance, the occurrence of the word "dress" after "black" is much more probable than of the word "tablecloth", while in "white ..." it is equally great, because in the culture in question black dresses and white tablecloths are widely used, while black tablecloths are not. For the same reason the occurrence of e.g. "sky", "eyes" or "nose" after the adjective "blue" is more probable than of "sun", "grass" or "hair".

Within a sentence the probability of a given word appearing next is lower than within a word-combination. In the latter case it is not conditioned merely by the lexical-phraseological or morphosyntactic combinability of the two words, but may also be due to looser syntactic connections with the sentence as a whole, as, for example, in the following sentence:

> The headmaster, a square, bald man with a head that might have been carved from oak, a man who wore rimless spectacles and whose name was Angusthorpe, discovered when he arrived at the Slieve Gashal Hotel in the summer of 1968 that in the intervening year a tragedy had occurred (W.Trevor).

Here the predictable elements are components of word-combinations within which the appearance of this or that word rests on combinability with other words. Thus, for instance, we can foretell with a high degree of probability the lexemes "man" in "a square bald man", and "spectacles" in "wore rimless spectacles", a noun denoting material in "carved from oak" (stone, wood,etc.) and a noun denoting place in "arrived at Slieve Gashal Hotel". On the level of the sentence, however, when viewed as constituents of the sentence as a whole, most of the elements are practically unpredictable. Thus, in the succession of elements, which make up the above sentence, we cannot predict either the appearance of the apposition "a square, bald man", or of the attributive prepositional group "with a head that might have been carved from oak", or of another apposition " a man who wore rimless spectacles and whose name was Augusthorpe", or of the adverbial clause of time "when he arrived at the Slieve Gashal Hotel", or of any of the adverbial modifiers: "in the summer of 1968" and "in the intervening year". In fact, the only parts of the sentence to be predictable with any degree of probability are the two finite verbs ("discovered" and "had occurred") but only in terms of word-classes.

Thus, the probability of the appearance of an element in the spoken chain may be used as a criterion (but with varying degrees of certainty) on different levels of investigation. In lexicology it helps to distinguish between word-combinations and phraseological units, the predictability of elements decreasing with the increase in the 'freedom' of the word-combination[10].

In syntax predictability of elements in the speech chain may point to a difference between closer and looser connections within the sentence. The connection is closer between components of word-combinations (as 'parts of parts' of the sentence) and looser between independent elements of the sentence as a whole, i.e. 'parts' of the sentence.

N o t e s

[1] See Akhmanova and Mikael'an (1963).

[2] Humboldt (1836).

[3] Saussure (1916).

[4] See Gardiner (1935).

[5] See Clevenger and Matthews (1971), Harrea (1971).

[6] Akhmanova (1966,p.529).

[7] Strang (1962).

[8] Though an adjective is also possible, e.g. a black ... silk ... dress. In this case the predictability of the next element will increase as we approach the end, the probability of the listener supplying the word "dress" is very high.

[9] See Ter-Minasova (1971).

[10] Mednikova (1968).

A P P E N D I X II

SOME RECENT APPROACHES TO SYNTAX IN ENGLAND AND AMERICA

It has been habitual for several decades to divide syntax into two great parts: the 'mentalistic' and the 'mechanistic' ones. In terms of this oversimplified binary division 'parsing', that is analysing sentences by means of'questions'would be classified as 'mentalistic'.

The 'mechanistic' approach tends to be m o r p h o-syntactic. Thus, for instance, 'mentalistically' читать книгу and чтение книги , "he attended lectures" and "attendance of lectures"would be 'parsed' as objects, for they answer the question: what is the object of the process?, and denote the thing, which undergoes the action.

This analysis would not be acceptable to 'mechanists', because книгу and книги, "lectures" and "of lectures" are different, differ on the 'expression plane'.

The 'mechanistic' approach is most consistently used by 'descriptive linguistics', which originated in America in the nineteen forties and is associated primarily with the names of Bloomfield, Harris, Fries and Gleason.

Having condemned the traditional approach to sentence analysis as purely mentalistic (based on consideration of s e m a n t i c relationships between the combining elements), the advocates of Descriptive Linguistics proposed a new method of sentence analysis known as the method of I m m e d i a t e C o n s t i t u e n t s (IC). This method was claimed to be

entirely f o r m a l, no attention being paid to the individual lexical meanings of the combining words but only to their s t r u c t u r a l relations by which is meant the position of the element in the speech chain. The first mention of the ICs is found in Bloomfield's book "Language"(1933). The theory of ICs was further developed and modified by Harris, Wells, Pike and many other linguists[2].

Each language has its own system of structural grouping into ICs. It is generally believed that English has a dichotomous structure. The analysis proceeds step by step with always two constituents at a time. It begins on the level of the sentence and goes down to the level of the constituents of the words (morphemes).

IC analysis partly coincides with the division of the sentence into 'the group of the subject' and 'the group of the predicate'. But it does not stop at this stage and proceeds further down to include the division of the sentence into its ultimate constituents.

Descriptive linguistics was superseded by 'generative--transformational' grammar. The new movement claimed that linguists should concern themselves not with the d a t a, i.e. the linguistic facts which are open to the eye and which were the main concern of descriptive linguists, but with t h e d e e p s t r u c t u r e o f t h e u t t e r a n c e.

The d e e p s t r u c t u r e of the utterance is the sphere of c o v e r t (concealed) syntactic relations and it

is opposed to the s u r f a c e s t r u c t u r e, the sphere of overt relations. O v e r t relations are textually observable, i.e. they manifest themselves through the form of single sentences, e.g.: (1) John ran. (2) He wrote a letter,etc.

C o v e r t relations do not manifest themselves in the surface structure of the utterance, for example, in:

(1) She made him a good wife

(2) She made him a good husband,

where the surface structures are identical but the syntactic meanings are different, and it is only with the help of certain changes, certain transformations that the covert relations between the elements of the two sentences are brought out:

(1) She became a good wife to him

(2) He became a good husband because she made him one.

In contrast to Descriptive Linguistics, Transformational Grammar is not content with d e s c r i b i n g linguistic data. Transformationalists claim that an adequate grammar of a language should enable a person to p r o d u c e (or generate) sentences. Emphasis is therefore laid on the creative process of speech production. Grammar is therefore defined as "a device for generating the sentences of a language"[3] the aim of which is "to describe not only what happens to have been said but ... project whatever can be said in a language"[4].

The linguist must therefore seek for the hidden mechanism, the workings of the grammar of a particular language. It is believed that in the head of every speaker there exists a certain mechanism (device) that underlies his ability both

to understand and create (generate) an indefinite number of entirely new sentences. The speaker's subconscious knowledge of his language is called c o m p e t e n c e; his actual use of language in concrete situations is called p e r f o r m a n c e.

Transformational grammar has nothing to do with performance. It is language (the underlying system), not speech, that it is concerned with.[5]

The transformational model is thus a hypothetical-deductive, abstract model of language, which fails to explain the actual morphosyntactic and lexical-phraseological peculiarities of speech events[6].

We can conclude by saying that neither the descriptive nor transformational grammar have succeeded in working out a method, which could serve as a basis for the investigation of speech in all its complexity. All attempts to do away with the 'mentalistic' category of 'the parts of the sentence' have proved a failure. We believe, therefore, that the theory of the parts of the sentence must be vindicated if we want to concern ourselves with n a t u r a l human languages[7].

We have confined ourselves to a brief sketch of the two most influential syntactic trends because a complete review of syntactic studies even in the two main English-speaking countries would require a separate volume. Nevertheless we are bound to touch, however briefly, on Otto Jespersen's basic categorization which is, though distantly and indirectly, related to the division into 'syntax of the sentence' and 'syntax of the word-combination'.

O.Jespersen's theory of ranks[8] is based on the principle of subordination and embraces both the sentence and the word-combination. On the level of the sentence the opposition: p r i m a r y/ /s e c o n d a r y vs. t e r t i a r y / q u a t e n a r y, etc. corresponds roughly to the division into principal and secondary parts of the sentence[9]. For example:

He arrived last night

S(1) V(2) 3 (further analysed as 2 and 1)

The theory of junction and nexus[10] supplements the theory of ranks by distinguishing between c l o s e r and l o o s e r connections. But the underlying principle here is essentially logical, no distinction being made between form and content of syntactic bond. This can be brought out by comparing O.Jespersen's classification of syntactic bond with that of A.I.Smirnitsky[11]:

A.I.Smirnitsky		
Types of syntactic bond		
Predicative bond	Non-predicative bond	
	Completive	Attributive
The box is empty	I found the box empty	the empty box

O.Jespersen		
Types of syntactic bond		
Junction		Nexus
	Dependent	Independent
The empty box	the box is empty	I found the box empty

N o t e s

[1] See Akhmanova and Mikael'an (1963).

[2] Harris (1951), Pike (1947), Wells (1947).

[3] Chomsky (1957,p.11).

[4] Gleitman and Gleitman (1970,p.4).

[5] This was the original idea. At present the situation is extremely involved, because the movement is now divided into three, with each of them assuming a particular approach to the relationship between syntax and semantics. See, for example, Lyons (1971,pp.115-139).

[6] The number of disparaging remarks levied at transformational grammar is becoming greater with every day, including now well-known pronouncements by leading linguists: "a scholastic fiction" (R.Jakobson), "a form of intellectual bullying" (A.Martinét),etc.

[7] For further criticism of generative-transformational grammar see Aarsleff (1970), Akhmanova (1968, 1969a, 1969b), Crystal (1971), Hall (1968), Mańczak (1967), Richards (1967), Uhlenbeck (1963, 1967).

[8] See among other works Jespersen (1935, 1937).

[9] With the exception of the direct object which, in accordance with the underlying morphosyntactic orientation of the theory is included among the primary words.

[10] See Jespersen (1933, 1935, 1937).

[11] See Parts II and III of the present book.

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ЗАКАЗНАЯ

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ОТПЕЧАТАНО НА РОТАПРИНТАХ В ТИП. ИЗД. МГУ
МОСКВА, ЛЕНГОРЫ